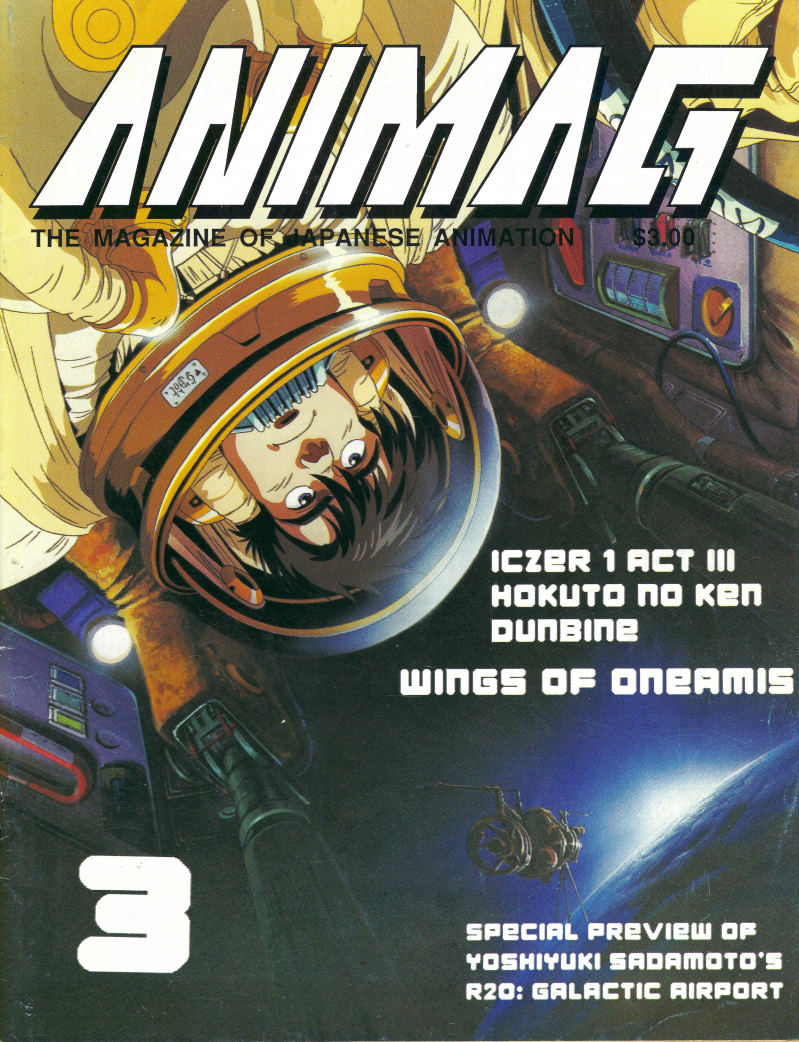
ANIMAG
THE MAGAZINE OF JAPANESE ANIMATION
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ICZER 1 ACT III
HOKUTO NO KEN
DUNBINE
WINGS OF ONEAMIS
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SPECIAL PREVIEW OF
YOSHIYUKI SADAMOTO'S
R20: GALACTIC AIRPORT

EDITORIAL

More on that squeaky wheel stuff.

Well, this really isn't an editorial but rather one reader's reply to our last editorial, and some of our thoughts about it.

I think that Mr. Ebert has some very good points about how some people complain about stuff. However, I would like to remind Mr. Ebert about who it is who complains. It is usually people who have been in anime for several years and have been into shows like Macross *when it first came out several years ago. People like myself liked* Robotech *because it was a very good show to us new people. If I am not mistaken,* Animag *was not around before* Robotech *came on the air. So maybe the currrent interest in Japanimation may have had its start with the interest generated by* Robotech. *The people who complain know about the show and complain about how bad the shows are edited, but these people know that a little is better than nothing and tell the producers that they like the show. . .*

About the fans having a say about shows put on the air. I agree with the statement that we (the fans) need to be more organized like other fan clubs. But I don't know if the people who are in charge will listen. I do not think that Robotech *died due to lack of fan interest. I blame its demise in part on the networks and also on the general attitude of the American public about animation, that it is "just for kids." Do we as fans really have that much say about what is put on television? I don't think so. . . (for example) Mr. Ogata's last comment about the way films are distributed here in America. Do we, as fans, have a say about how these are done? I hope so. By the way, who are these film distributtors and where can we write to them and let them know our views? Will they listen?*

I respect Mr. Ebert's opinions, we do need to pull together, stop complaining, and be more vocal. But I think that the way things are now, our cries will land on deaf ears.

I'd like to start by saying that Mr. Owens is definitely right when he says that much of the current interest in animation was generated by *Robotech.* There was, however, a fairly large fan following before *Robotech* and a lot of our readers and our staff belong to that old following, who disliked seeing our favorite shows poorly re-edited. Mr. Owens does have a point , however. We have not really thought about the diversification of our readership and shall remember this in the future.

Since that editorial we have broadened our understanding of the current

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SPECIAL THANKS TO:

HISASHI YASUI: Editor of *B-Club Magazine* for photos and information.
SAKI HIJIRI: Of *Uchusen Magazine* for his help and support.
TOSHIMICHI SUZUKI: President of ARTMIC for information on their current projects.
TOREN SMITH & DAVID LEWIS :Of Studio Proteus for their invaluable help in Japan on *Animag* and other projects.
AKI UMEMOTO: For his information and work with ARTMIC.
YOSHIYUKI SADAMOTO: For doing our cover for this issue.
KATHY MARTIN: Of *Newsweek* magazine for her article on Studio Proteus.

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ISSUE 3
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THE MAGAZINE OF JAPANESE ANIMATION

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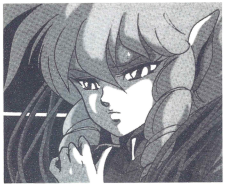

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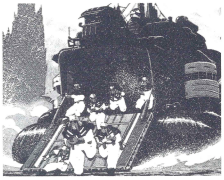

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SPECIAL PREVIEW OF SADAMOTO YOSHIYUKI'S CURRENT PROJECT *R20: GALACTIC AIRPORT* PAGE 21

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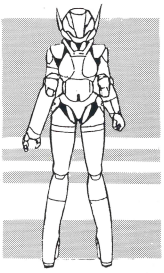
ANIMATION UPDATE

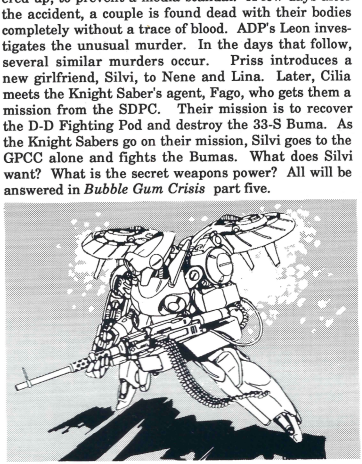
BUBBLE GUM CRISIS



Parts four and five of the popular video series *Bubble Gum Crisis* are currently in production. Plans have been made for possibly up to eight more videos, making a total of thirteen and featuring several different threats to Mega-Tokyo. Despite rumors of voice actress problems with Priss and the possible death of her character, Toshimichi Suzuki (president of Artmic) gives his assurance that Priss will continue as before, at least in the next two parts. In addition to parts four and five, a *Bubble Gum Crisis* music video is scheduled for release in March or April and will contain one song with two to three minutes of new animation.

Part four, *Revenge Road* , is scheduled for release in July and tells the story of a mysterious sports car, the 2021 HMJ Griffin. The car is implicated in a series of hit-and-run killings on various motorcycle gangs. The police are unable to locate the murderous auto -- until Priss steps in, losing her motorcycle and almost her life in doing so. With the aid of the A.D.P computers Priss discovers the owner of the car is J.B. Gibson, a young man whose girl friend was driven insane after being involved in an auto accident caused by a motorcycle gang. Because of this Gibson has sworn to destroy all motorcyclists. Meanwhile, a group of highly tech-oriented citizens has harnessed a special new energy source and wants to use Gibson's rampage for their own purposes. The question raised in *Revenge Road* is: who are these citizens and what is their new power source? The conclusion of this story and the answers to this question will have to wait for part four.

Part five, *Moonlight Rambler* , is scheduled for release in December. The scene is an orbiting space station SDPC (Space Development Public Corporation) Generous. On board, a special female Buma (the robot 33-S) decides she wants to live forever and realizes that on the Generous her future is limited. She steals a secret super weapon, the D-D Fighting Pod, and escapes in a space shuttle heading to Earth. The shuttle crashes into a mountain. When a later SDPC patrol finds it empty, a high-ranking SDPC official and the chief officer of GPCC (Genom Production Control Center) become concerned as the stolen pod was being developed as a weapon to sell to a foreign power, who wish to takeover another country. The theft of the pod is covered up, to prevent a media scandal. A few days after the accident, a couple is found dead with their bodies completely without a trace of blood. ADP's Leon investigates the unusual murder. In the days that follow, several similar murders occur. Priss introduces a new girlfriend, Silvi, to Nene and Lina. Later, Cilia meets the Knight Saber's agent, Fago, who gets them a mission from the SDPC. Their mission is to recover the D-D Fighting Pod and destroy the 33-S Buma. As the Knight Sabers go on their mission, Silvi goes to the GPCC alone and fights the Bumas. What does Silvi want? What is the secret weapons power? All will be answered in *Bubble Gum Crisis* part five.



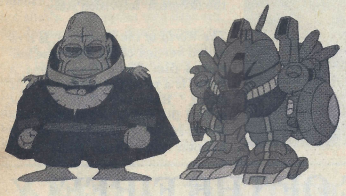
AKIRA

The science fiction film *Akira* is scheduled for release in the summer of 1988. The full-length feature film is based on Katsuhiro Otomo's post-holocaust comic, soon to be released in English by Marvel Comics. The screenplay and character designs will be by original-series artist Katsuhiro Otomo, whose previous character design work can be seen in *Harmageddon* and *Robot Carnival.* The director is Takashi Nakamura, who worked on *Nausicaa* and *Robot Carnival.* Due to the popularity of the comic in Japan, the film is bound to be a major success of the summer.

GUNDAM

S.D. Gundam (Super Deformed Gundam) is an upcoming comedy video being produced by Sunrise and Bandai Ltd. The video is based on Gen Sato's comic *Robo Robo Company* and Bandai's long-running toy line sold from vending machines. The toy line contains over 125 separate models and has spawned a video game and now an OAV.

The video is directed by Osamu Kanda. The uniquely squat characters and robots were designed by Gen Sato, as they were in his *Robo Robo Company* comic. The stories are parodies of the original *Gundam, Z Gundam and Gundam ZZ*, written by Yoshiyuki Tomino.

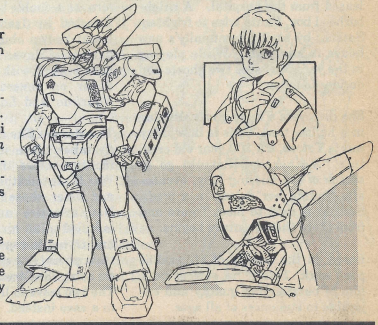


The video is 24-minutes long and will be broken into three separate stories, at least one of which is based on the first original *Gundam* TV show. Characters and robots from all the TV shows will appear in the video, and voices of all the characters will be performed by the original voice actors from the various shows. However, *S.D. Gundam* will not feature any material pertaining to the new *Gundam* movie, *Char's Counterattack*.

Although slightly deformed, the stories promise great amusement for both *Gundam* and non-*Gundam* fans alike. Watch for it this spring!

MOBILE POLICE PATO-LABOR

Pato-Labor is a 30-minute science fiction animated video currently in production by Network. Scheduled for release in April is volume one of *Pato-Labor*, which should be a continuing animated story.



The video is directed by Mamoru Oshii of *Urusei Yatsura 2: Beautiful Dreamer* and written by Kazunori Ito. The concept of the story is based on ideas from Masami Yuki, author of the popular comic *Ultimate Superman R* (*R* refers to robot). The show features character designs by Akemi Takada of *Orange Road* and mecha designs by Yutaka Izubuchi of *Dunbine*, and numerous live action shows.

The story is set in a future world where the work force is made up of automated robots called *labor*. Female police officer Noah Izumi and her partner, Asuma, are part of a special police force featuring large, specially designed robots known as *pato-labor* (patrol labor).

TOTORO NEXT DOOR

Scheduled for an April, 1988 release will be a 70-minute feature film from Hayao Miyazaki. Miyazaki, creator of such films as *Nausicaa* and *Laputa*, is both writer and director of *Totoro*. Miyazaki has assembled many of the original staff who worked on his earlier projects, among them the noted composer Jo Hisaishi who worked on the music for both *Nausicaa* and *Laputa*.

The story of *Totorot* takes place in a suburb of Japan shortly after the chaos from World War II has settled (1945-55). Totoro is a member of a race of giant cat-like creatures that are invisible to everyone in the neighborhood but for two innocent children, Satsuki and her sister May, the first and only humans Totoro befriends.

Totoro is a movie in search of traditional Japanese values, paying homage to the beauty of nature lost to urbanization.

The story begins as third-grade Satsuki and five-year old May move to the clean air of the suburbs with their father for the benefit of their sick mother, who will soon be released from the hospital. A neighborhood boy, Kanta,tries to frighten Satsuki by saying her family's new house is haunted. While playing in the yard May sees two ghosts and decides to follow.

She discovers a huge ghost sleeping in a hollow tree. This is how May meets Totoro, a 1,300-year old creature. Father and Satsuki go in search of the missing May, eventually finding her asleep in a tree. Satsuki is next to meet Totoro and from there the adventure begins.

Based on the quality of Miyazaki's past work, *Totoro* ia sure to be a film of outstanding quality and enjoyable to audiences of all ages.

HARMONY GOLD

Harmony Gold, producers of the popular animated series *Robotech*, is going to introduce a new animation adventure theater -- three animated feature films to be seen om TV and on videotape.

Robotech II: The Sentinels is an original animated feature made up of the three television episodes of the proposed by the *Sentinels* series they commissioned several years ago. The animation and story is original and takes place after the *Robotech* television story.

The World of the Talisman is a re-edited version of the Japanese animated film *Birth; Once Upon A Time* is a re-edited version of *Windaria*. Harmony Gold has acquired the rights to *Lensman* and *Minki-Momo* -- something should happen with these films soon.

GRAVE OF THE FIREFLY

Grave of the Firefly, a 70-minute feature film scheduled for April, 1988 release will be shown with *Totoro* as a double bill. The film was directed by Isao Takahata, the lesser-known but still-talented partner of Hayao Miyazaki. Takahata worked with Miyazaki as producer on several projects such *Nausicaa* and *Laputa*.

The story of *The Grave of the Firefly* takes place in Japan several months before the end of World War II. It tells the tale of a brother and sister whose father died in the Navy's service and whose mother is killed in an air-raid. Orphaned and trying to cope with the loss of their parents, they seek the help of an aunt. She treats the two coldy. The two leave to live by themselves in a cave instead.

NEWS AND RUMORS

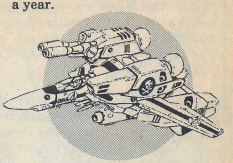
Nippon Sunrise has officially changed its name to just Sunrise. This is to help present an image of the company as an international corporation.

Surise will be making (in co-operation with Network) an OAV series based on the Robert A. Heinlein book, *Starship Troopers*. *Starship Troopers* was the first science fiction book to seriously consider the idea of powered armor suits, and was a heavy influence on *Gundam* and other robot shows. The series was licensed for Japan only, so don't expect to see an English version. It should start in April, but it could very well be delayed due to budget problems. In fact, it was intially to have been directed by Shoji Kawamori, director of the *Macross* movie, but he left when faced with budget restrictions. The mecha design will be chosen by an "invitation-only" competition, and the character designs will be by Hiroyuki Kitakubo, who worked on *Black Magic* and *Robot Carnival*.

The Sunrise animated series following *Dragonar* will be an imitation of the popular *Saint Seiya* series. The working title for the new series is *Cross*.

The *Five Star Stories* video will be coming this summer from Gainax and Sunrise, but has a limited budget (about $56,000 for 80 minutes) so don't expect much. For comparison purposes, that's $700 per minute, as opposed to $46,000 per minute for *Wings of Oneamis*. (Believe it or not.)

After *Maison Ikkoku* winds up, the next series released from Studio Dean will be *F*, based on the manga now running in Big Spirits Comics. *F* is a rather emotional comic about formula-one auto racing. The series will be directed by Koiichi Mashimo of *Urashiman*. Everyone had expected *Maison* to be followed by *Ramma Nibun no Ichi*, but it was decided that there were not enough completed episodes. *Ramma* will follow *F*, probably in about a year.



Macross movie number two is coming, but none of the original main staff will be working on it.

A new *Gundam* TV series will start in early 1989.

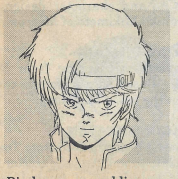
Work has begun on *Megazone 23, Part III*.

Nishizaki is threatening a new *Yamato* movie in 1988. Maybe.

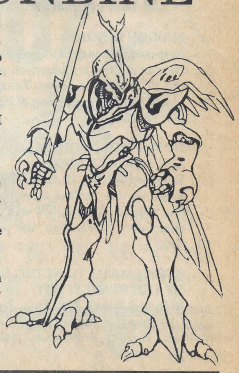
Continued next page

AURA BATTLER DUNBINE

Production of three *Dunbine* videos is currently under way. Each video will be about 55 minutes of TV animation, recapping the original show. There will also be 25 minutes per tape of new animation, which will be a new *Dunbine* story to take place after the TV show. Volume I will cover episodes 1-18; Volume II, episodes 19-37; and Volume III, episodes 38-49. Overall, there will be 165 minutes of review and 75 minutes of new animation. Volume I is scheduled to be released in February; Volume II in April; and Volume III in June.



The new animation deals with the world of Byston Well 700 years after the TV series. A tribe of people called the Balan Balan live peacefully in a city built upon the back of a huge turtle-like creature. The ruler of these people is the young Princess Riml. These people possess a great hidden treasure. An evil masked warrior named Labarn wants the treasure. Riml, a young soldier named Geo, and a Mi-Fellario named Silky Mau are taken cpative by Labarn. He gives the three a choice: attempt to pilot an Aura Battler or die. (If a pilot does not possess enough aura power he will die attempting to pilot the Aura Battler, so truly it is no choice at all.) When Geo trys to pilot the Aura Battler and succeeds, the story begins.



MORE NEWS AND RUMORS

Madhouse Studios will be doing an video of *Makaitoshi Hunter*, a novel by the same fellow who wrote *Vampire Hunter D*. Character design will be by Yoshitaka Amano of *Vampire Hunter D* and *Angel's Egg*.

A new video series of *Ace o Nerae! (Aim for the Ace!)* will be directed by Osamu Dezaki of *Space Cobra* and *Golgo 13*. There are plans for thirteen episodes.

Yoshikazu Yasuhiko will be directing a theatrical release of his comic series *Venus*. Makoto Kobayashi will be doing the animation mechanical design, with help from the famous science fiction illustrator Hiroshi Yokoyama. There are also plans to make it into a TV series following release of the film.

Surise is remaking the famous series *Himitsu no Akkochan*, a *Creamy Mami*-type girls' show.

Kenichi Sonoda of *Gall Force* is working on a motorcycle action video called *Riding Bean*.

Plans are being made to release *Gall Force* 3 and 4 sometime this year. Part five is looming in the works for next year.

A short *Five Star Stories* video will be coming from Gainax and General Products. It is mainly a catalogue of the many model "garage kits" available for the series, but will also include an original soundtrack by Mamoru Nagano. There will also be two 15-second animated spots, one by Nagano and one by Anno of *Madox-01* fame. These will be very high-quality animated spots, although very short.

NEW MOVIE AND VIDEO RELEASES:

URUSEI YATSURA
Released Febuary 6th from Toho, final *Urusei Yatsura* film, based on the final volume of the comic. (Ataru and Lum get married!)

MAISON IKKOKU
Released Febuary 6th from Toho. New original story based on popular TV show and comic. Takes place before the wedding of Kyoko and Godai.

DORAEMON "NOBITA'S PARALLEL MONKEY KING"
Released March 12 from Toho, the long overdue further adventures of the popular comic, TV and movie character, Doraemon the Atomic Cat.

ESPER MAMI "DANCING DOLLS OF THE STARLIT SKY"
Released March 12th from Toho. Lighthearted adventure of school girl with esper powers. Based on the comic.

LEGEND OF THE GALACTIC HEROES
Released Febuary 6th from Toei. *Star Wars*--styled space adventure, based on science fiction novel

SAINT SEIYA
Released in March from Toei. Second movie with the same character of the popular TV show of the same name. This time the Saints battle the Norse Gods.

THE ULTIMATE TEACHER
Released February 26th from SVI; 60 minutes. Comedy story of a genetically engineered teacher, who possesses the genes of a cockroach battling student insurgency.

LEIYNA-LEGEND OF THE WOLF SWORD
Released February 5th from Toshiba EMI; 30 minutes. Starring the female lead character of the TV show *Machine-Robo*.

TOKYO VICE
Released February 25th from Poly Doll; 60 minutes. Detective story based in Japan.

XANADU: LEGEND OF THE DRAGON SLAYER
Released March 1 from Kadokawa Books and Toho Mainichi Broadcasting; 50 minutes. Based on the video game.

APPLE SEED
Released March 21 from Tohoku Shinsha, Bandai, Movic, SVI; 70 minutes. Based on the popular comic.

ARMORED TROOPER VOTOMS "RED SHOULDER DOCUMENT" ROOTS OF AMBITION
Released March 19 from Toshiba Video Soft; 55 minutes. Third video movie about character from the TV show *Votoms*.

PEACOCK KING
Released May 5 from Soeshinsha, Shueisha, Pony Cannon; 60 minutes. Direction and character designs by Hidetoshi Omori, who worked on *Dunbine*, *L-Gaim*, *Greed*, and *Robot Carnival*.

SALAMANDER
Released Febuary 28th from Konami Industry; 50 minutes. Based on popular video game by Konami. Directed by Nagayuki Toriumi of *Area 88* and character design by Haruhiko Mikimoto of *Macross*.

CRYING DRAGON
Released this spring from Network. Based on a Japanese comic about the game Mah Jong.

DRAGONS HEAVEN
Released Febuary 25th from Toshiba EMI; 45 minutes. Character designs by Hirano of *Iczer 1* and *Dangaio*.. Mecha design is by Makoto Kobayashi, of *Zeta Gundam* and *Gundam ZZ*. Story is set in the future, after man has repelled an invasion of machine lifeforms.

LUM™

Urusei Yatsura
by Rumiko Takahashi

COMING IN MAY!

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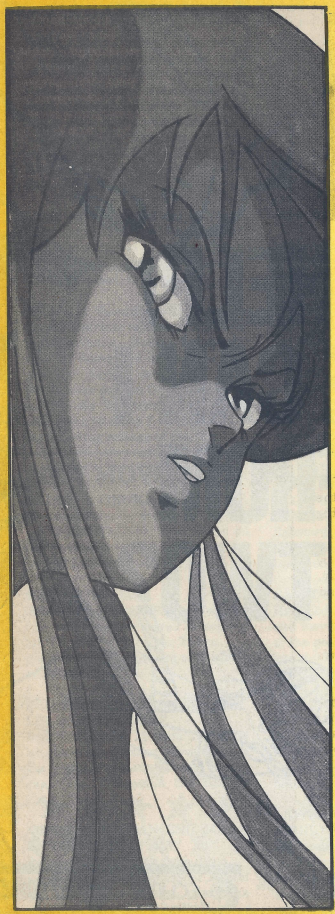


ICZ

ICZER 1 AND BIG THE CLIMACTIC THE ICZER 1

ICZER 1, ACT III: "THE FINAL CHAPTER"

INTRODUCTION

The Iczer 1 animated video series has been one of the most successful of the original video animation released in Japan. The production quality of the videos has improved in each of the acts and the story has never been disappointing. The following is a synopsis of the third and final act of Iczer 1, coverage which began in the first issue of *Animag*.

THE STORY THUS FAR...

In the story of Iczer 1, Earth is placed under attack by the Cotuwolf. Earth's only hope for survival lies in the hands of a schoolgirl named Nagisa Kano and the warrior Iczer 1. In this last act of the series, they must meet their greatest challenge and destroy the plans of their enemy Big Gold to conquer the Earth. An in-depth synopsis of the first two acts appeared in *Animag* issues one and two, respectively.

ACT III "THE FINAL CHAPTER"

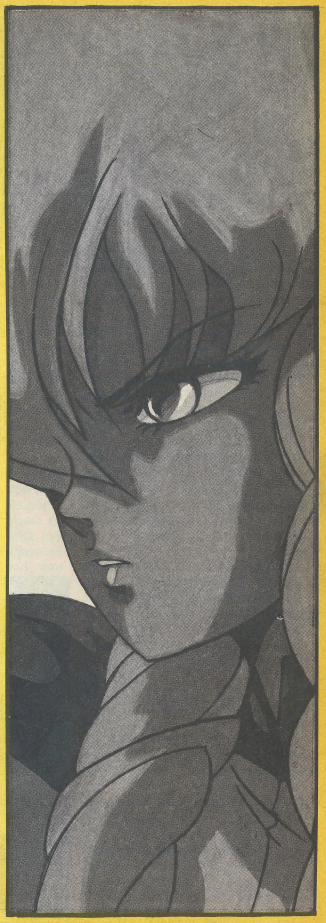
A lovely woman reclines upon a couch aboard a huge, planet-sized ship in deep space, reflecting on the past. "How long have I been drifting in space? I understand that this is the destiny of people who have lost their mother planet. I want to give my sleeping daughters a home, a peaceful home. For that, I would even . . . no, it is not permitted for me to die. Yet perhaps it is our destiny to die in space. . ."

Suddenly an energy field surrounds the ship and she hears the disembodied voice of Big Gold speaking to her. "I will

ER 1

GOLD CLASH CONCLUSION TRILOGY !

Original Comics: Aran Rei
Director: Toshihiro Hirano
Copyright:
Books Nippan 1987 / Kubo Shoten / AIC
Films by: Studio Zweeben



realize your wish . . . Sir Violet." And so the leader of the Cotuwolf people is transformed into Sir Violet, to assist Big Gold in her conquest of Earth.

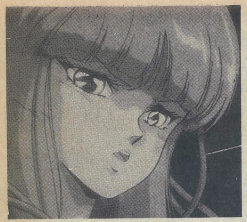
At Fortress Nova on Earth, Iczer Robo is badly outclassed by Iczer Sigma. Although Iczer 1 and Nagisa fight valiantly, Iczer Sigma exploits Iczer 1's weakened state, tearing an arm off Iczer Robo.

Sayoko, who is watching fearfully nearby, urges Nagisa to fight, but Iczer 2 spies her. Ruthlessly and despite Cepia's protests, she steps on Sayoko.

Wild with grief, Nagisa fills Iczer Robo with power and begins to fight back. But Cepia, seeing how cruel Iczer 2 is, cannot focus her power. "Cobalt, I'm sorry," are her last words before Iczer Sigma is destroyed. Iczer 2 teleports out at the last instant.

Iczer 1 reassures Nagisa that Sayoko is safe, protected by her bracelet. Nagisa is very grateful. Iczer 1 says that they must take Sayoko away from the invading Bedems to a safer place.

Back at Fortress Nova, Iczer 2 recovers from her battle. "Why was Cepia disturbed? We were winning... where did Iczer Robo's power come from? Can it be that the



Earthling, Nagisa Kano, has powers superior to Cepia? Na

gisa. . . I want her." She signals two Guoids, Reddus and Blueber, to follow her.

Back on the ship Sir Violet attempts to apologize to Big Gold, who has had enough of failure. Sir Violet experiences a flashback to an event that happened eons ago. Then, the previously unnamed woman, Sir Violet, dies.

Big Gold speaks to her corpse ,"Sir Violet, mother . . . I do not understand the humans. Iczer Sigma was supposed to be invincible. . . . I will go to Earth to destroy Iczer 1 and the human girl, Nagisa."

Having left Sayoko in safety, Nagisa and Iczer 1 relax before confronting Big Gold and the Fortress. When Nagisa asks if Iczer 1 needs or wants a doctor. Iczer 1 says that she doesn't think human drugs would work on her.

"Iczer 1," asks Nagisa,"if you are an alien why do you fight for us?"

"I'm not sure why I am fighting. I think that you, Nagisa, will tell me that, as my partner."

"I'm sorry, I don't know," apologizes Nagisa.

Suddenly Iczer 2 appears with her two henchmen, Reddus and Blueber. "Nagisa, I will take you to meet my mother!"

With that, Reddus attacks Iczer 1. Blueber knocks Nagisa out, and with Iczer 2 's help, they abduct her. Then Reddus teleports Iczer 1 into a parallel dimension. Iczer 2's final words are, "See you later, my older sister. If you are alive."

Iczer 1's wounded shoulder makes it difficult to fight. Additionally, Reddus is very powerful and soon gains the upper hand. Iczer 1 summons the last of her power and strikes back with an energy bolt, destroying Reddus and knocking herself unconscious in the process.

Nagisa awakens inside the Fortress Nova. Iczer 2 sardonically welcomes her, then introduces her to Big Gold. "There is no biological difference between humans and us. How, then, can she produce such power when she synchronizes with Iczer 1? I do not understand."

"Give us back our planet! What have we done to you, Big Gold?" screams Nagisa.

"I will show you, Nagisa Kano. This is me."

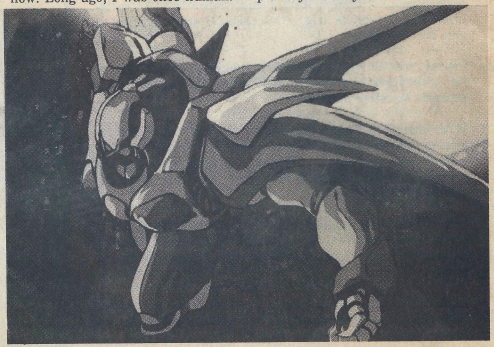
"A machine?" asks Nagisa.

"A machine. That is my essence now. Long ago, I was once human. When I died, my essence drifted in space until I was reborn. Two things were responsible for this. One was the leader of the Cotuwolf, Sir Violet. The other was my enemy, Iczer 1. Soon, I will destroy that enemy. If I kill you now, Iczer 1 will be no match for us."

Iczer 2 intercedes for Nagisa's life since she wants Nagisa for herself. Big Gold grants Iczer 2's request.

Orbiting Earth, the commander of the Earth Defense Force space station contemplates what to do. There has been no communication from Earth in the last 48 hours. The commander orders the battleship FJ-3 to attack the Cotuwolf ship on the far side of the moon. But before the FJ-3 can leave its dock, Big Gold assumes the form of a huge ball of energy, to surround the space station and destroying it.

Iczer 2 enters the cell where Nagisa is being held. She tells Nagisa, "You will be my partner and we will defeat Iczer 1 and control the Earth. No, the Universe!" When Nagisa refuses, a Bedem appears and threatens Nagisa. "Do you want to end up like your parents? If you don't agree to my proposal, the Bedem's tentacles will slowly pierce your body."



Nagisa's refusal is adamant. "No, even if I have to die, I won't cooperate!" At Iczer 2's gasp, she continues. "Why don't you kill me now!" Iczer 2's reply is short. "I see. I'll kill you, then." Nagisa cries out, "Help! Iczer 1! Iczer 1!"

In the parallel dimension, Iczer 1 still lies unconscious. Iczer Robo materializes and draws Iczer 1 into the cockpit. Then it teleports back to Earth, near the Fortress Nova.

Iczer 1 calls on Iczer Robo to deliver full power to crash into the fortress. Iczer 1 encounters some of the fortress guards as she departs from Iczer Robo. Iczer 1 pulls out her laser sword but she is very low on energy and the blade fades out.

Nagisa appears from out of the darkened corridor. Instead of greeting Iczer 1, she shoots her. Iczer 2 appears. "Big sister, let me introduce my partner, Nagisa Kano." Though Iczer 1 denies it, Iczer 2 continues. "How do you like this, Iczer 1?" Then to Nagisa, "Kill her."

As Nagisa advances, Iczer 1 hears the voice Nagisa's mind. "I'm sorry, but it's hopeless. I can't control myself. You must shoot me!"

"Nagisa!"

"Hurry! If you don't kill me, I will kill you!"

Observing, the interchange Iczer 2 taunts Iczer 1. "Interesting. Can you shoot her, Iczer 1?"

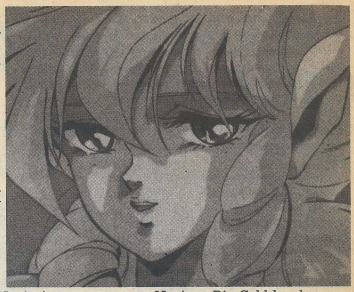
Iczer 1 lowers her arm. "I can't! Nagisa, I can't shoot you, I can't!"

"Iczer 1, if we lose you, what will happen to the Earth? Please fight, Iczer 1!"

With a cry, Iczer 1 shoots her.

Nagisa's last words are, "Thank you, Iczer 1. You must win..." Nagisa dies.

As Iczer 1 cradles Nagisa, her spirit rises from her corpse and merges with Iczer 1. Suddenly, Iczer 1 understands and is full of power. "This, this is synchronization!"



Iczer 1 emits a huge blast of energy which destroys the surrounding creatures. Now she faces Iczer 2.

"Iczer 1, that is Nagisa's power too," remarks Iczer 2.

"If you, too, understand it, there is no need to fight, Iczer 2."

"Even at the end, I couldn't defeat Nagisa. But sister! I will defeat you, Iczer 1. I was made for that reason only — to destroy Iczer 1. I am Iczer 2!"

As Iczer 1 tries to dissuade Iczer 2, she replies, "Sister, if you don't defeat me, you cannot get to Mother."

As Iczer 2 charges Iczer 1 with her sword, Iczer 1 makes one precise cut.

"Sister . . . I only wanted a partner . . . like Nagisa." Iczer 2 dies.

Suddenly Iczer 1 finds herself in Big Gold's chamber. "I am impressed, Iczer 1. No, that was Nagisa's power. I couldn't compute Nagisa's emotions, but you seem to understand it, Iczer 1."

"Big Gold! I will destroy you!"

"Very well. We are from the same universe. The time has come to determine who shall control reality."

Crying, "Let's go, Nagisa!" Iczer 1 enters combat with Big Gold. . .

Later, Iczer 1 hovers above the Earth, holding Nagisa's body. "We won, Nagisa. Big Gold has become a part of me. You taught us to have a human heart. From now on, I will journey with the Cotuwolf. I must take care of them. I don't want to leave you, Nagisa, but I return the Earth to what it was, a peaceful planet."

Nagisa awakens in her own bedroom and runs into the kitchen. Her mother gently scolds her for sleeping too late and her father asks if she was watching the late show again. Refusing breakfast, Nagisa runs towards school.

Along the way she sees Saya and Sayoko, but neither she nor they remember each other. Then she sees Iczer 1 leaning against a tree. She wonders what kind of clothes that strange girl is wearing. Then Mami catches up with her and the two of them run to school.

With a sad farewell, Iczer 1 teleports to the Cotuwolf ship. It teleports away from Earth, into deep space.

THE END

Article by:
Jeff Okamoto
Junichi Hasegawa
Gary Campbell

"MANGA DONE RIGHT"

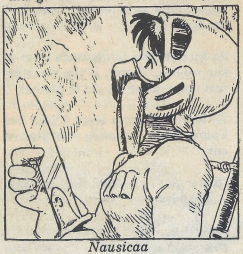
JAPANESE MANGA TRANSLATED INTO ENGLISH WITH THE HELP OF STUDIO PROTEUS

By Kathy Martin

What would make two reasonably level-headed, reasonably successful individuals, quit their jobs, quit their countries, and devote their lives to lying around reading old comic books in a foreign language? Many *Animag* readers already know the answer: Japanese manga. But Toren Smith and David Lewis -- one a California-based comic writer and ex-computer programmer, the other an ex-foreign correspondent and occasional SF writer living in Tokyo -- want to make manga more than a way of life. Last year the two (both members of the SF Writers of America) teamed up to create a new business venture dubbed Studio Proteus, committed to bringing western readers the very best in manga. If all goes well, the results should start appearing in American comic shops later this year. "It's a long way from designing recursive algorithms to translating ninja comics," says Smith wryly, "but the first time I flipped through *Nausicaa*, I was hooked."

Studio Proteus may never make the Fortune 500, but it's already beginning to make in the still new world of English-language manga publishing. Both Smith and Lewis were already involved in the field -- including the popular "Lone Wolf and Cub" and "Legend of Kamui" series -- before they met. Now they have gotten English-language rights to some of the best comics to come out of Japan in recent years, and are negotiating with American comic publishers to put out English editions in 1988. Among the titiles fans can look forward to -- Masamune Shirow's stunning SF masterpiece, *Appleseed*; Mamoru Nagano's seductive far-future techno-fantasy, *The Five Star Stories;* and a Studio Proteus original, the official *Dirty Pair* comic.

Smith and Lewis were total strngers before they met early last year at, where else, a Japanese hot-spring resort temporarily taken over by inebriated Japanese SF writers and translators. Smith was in Japan reconnoitering the manga and animation market; Lewis had just gone freelance after three years with *Newsweek* magazine's Tokyo bureau. "We started talking, you know, 'I want to do Nausicaa' and it was obvious in about ten minutes that we wanted to do exactly the same things," recalls Lewis. "We either had to work together, or take out contracts with the Yakuza to do each other in."



Nausicaa

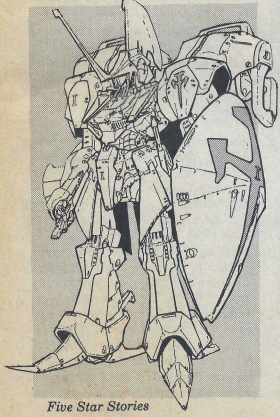
While they started out as strangers to each other, the Studio Proteus partners are no strangers to the manga scene. Smith, a lanky 27-year old Canadian with a dry sense of humor, is best known to Japanese animation fans for his famous Viewer's Guide To Animation, written for the BayCon '86 SF convention. But he is also a published comic book writer, with numerous stories out from Eclipse Comics and has been the co-translator (with Satoru Fujii) on Sanpei Shirato's ninja classic, *Kamui Gaiden*, published by Eclipse International and Viz Comics. "I was first introduced to the world of Japanese comics and animation by James Hudnall (*Area 88, Mai, Espers*) in about 1984. "Two years later, I was on a plane to Tokyo with a short list of manga and Japanese animation I wanted to translate, and boundless optimism," remembers Smith.

Three days after the arrival, he found himself at the Daicon V SF convention, along with SF writer James P. Hogan, talking to such manga and animation superstars as Osamu Tezuka and Mamoru Oshii. "It was a stroke of unbelievable luck," he admits. Smith has now spent over a year in Tokyo, expanding his contacts, writing for animation magazines, and meeting many of the key creators in Japan's animation and comics communities. His track record in comics stands him in good stead at Studio Proteus, where he will be rewriting and editing Lewis' translations.

That's something Lewis is already used to. The 33-year ol Japanophile has been involved with the English language version of Koike and Kojima's samurai masterpiece, *Lone Wolf and Cub*, ever since discussions first began more than five years ago. He has translated or rewritten all the scripts since the series began, working with Japanese agency Global Communications to prepare them for the rewriters and editors at First Comics. "The first manga I ever saw were a pile of *Shonen Jump* at a house party thrown by my first Japanese teacher in Michigan," says Lewis, who

has a degree in Japanese from the University of Michigan and has spent ten years in Japan. "I got hooked later, reading them at cheap noodle shops near my school in Tokyo." But it wasn't until *Lone Wolf* came out that comics became a paying proposition, a time Lewis spent reporting, translating speeches for four consecutive Japanese prime ministers, and getting occasional SF stories and translations of Japanese SF into *Analog*, *Omni*, and other SF publications. "People have tried before to make a living translating comics," says Lewis. "Fred Schodt is our "dai-Senpai." But the market wasn't ready for English-language manga until last year. This year it's time to prove they're here to stay."

Putting Japanese comics into English is harder than it might seem. Let's skip the obvious -- namely, that the entire book has to be flipped and re-designed to read from left to right. But even every panel has its problems: from balloons drawn to accomodate vertical rather than horizontal script to



Five Star Stories

Appleseed

phrases that take only two Chinese ideographs to say in Japanese but require a long sentence in English. Then there are the sound effects that only sound completely different in English than they do in Japanese, but are often so integrated into the art that changing them requires redrawing large parts of the panel in perfect mimicry of the Japanese artist's style. That particular task -- and the lettering of the word balloons -- will be handled by the team of Tom Orzechowski and L. Lois Buhalis. Tom is well-known, with fifteen years of experience including perhaps 200 issues of *X-men* comics and spinoffs. He has also won comics' highest honor, the Inkpot Award. Lois is a devoted manga and Japanese animation fan who is currently retouching and lettering *Lum: Urusei Yatsura* for Eclispe/Viz. "We're lucky to have two such talented and knowledgeable people doing the work," says Lewis. "Actually," laughs Buhalis, "I can't believe I'm getting paid for doing this." Flopping, retouching, relettering. . . all this, while trying to remain faithful to the sense and spirit of comics often written in pun-ridden Japanese slang for an audience with a different cultural background. "Working with almost pure dialogue, locked into individual balloons is damned difficult," says Smith. "There's little room to manuever in the rewriting. Also, storytelling techniques differ in the two languages. The real heart of the translation is not dry, pedantic accuracy, but a story that reads as compellingly as the original."

The production work, however, is only the finish. The real fun, Studio Proteus has found, is simply getting the righhts in the first place. For the past year, Smith and Lewis have been learning the hard way about the convoluted world of Japanese publishing. It has taken that long to get some projects rolling; others are taking even longer. "Small companies have no clout in Japan," says Lewis. "You need a track record to get work, but you need that first bit of work to get your track record. And that means convincing Japanese manga artists, writers, and their publishers that they can trust you. Once they're sure of that, you really can do business on a handshake and a smile. But you must prove you deserve it."

Apparently Studio Proteus has done something right, for it now has the rights to what Smith and Lewis maintain are some of the best comics in Japan. What should fans be looking forward to later this year?

continued on page 48

HOKUTO

THE FIST OF THE NORTH STAR

By: Robert W. Gibson
Tomoaki Okuzumi

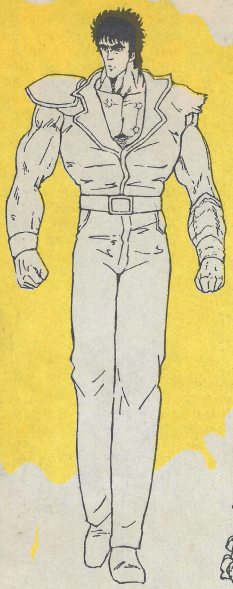
Hokuto no Ken (Fist of the North Star, or Fist of the Great Dipper) began as a manga comic strip in 1983. It was originally created by artist Tetsuo Hara. It was not until the strip began running in *Shonen Jump* in 1983 that it became popular. The strip was illustrated by Hara and written by Buronson (Yoshiyuki Okamura), a veteran of the manga mills of Tokyo. In 1984, the television show (produced by Toei) premiered and quickly became very popular. It was the most violent of the animated shows on television, but the overwhelming sense of justice and the appeal of the main character more than made up for the superfluous mayhem. The show gained popularity and was always consistently among the top five animated series in Japan. The first series ended in 1987 at 109 episodes, only to be followed by *Hokuto no Ken 2*, which was still running as of September, 1987. The manga strip is still a very popular part of the weekly *Shonen Jump*.

The show, like any, has its flaws, but still stands as the best of the more recent offerings from Japan. The animation is not the most fluid and mit varies from episode to episode depending on which team of animators is working. The dialogue is terribly melodramatic at times, the plots are sometimes overly contrived and predictable, and emotional attachment to any but the lead characters is not advised. Due to the overall plot and theme of the series, almost all of the supporting cast must die. This is the law of *Hokuto no Ken*.

The artwork and character design is, some of the best and most detailed of TV animation. Each characters represents more than is apparent at first glance. The series is one of the most literate of an adventure TV series of this type. The program deals with many aspects of human nature which are ignored by other shows, though the morals are sometimes hard to understand by those not familiar with Japanese culture. It is a veryJapanese show.

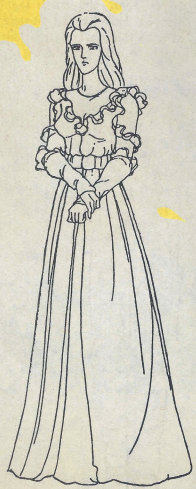
NO KEN

CHARACTERS



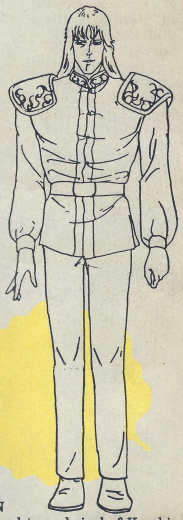
KENSHIRO

His "fist" or style is called *Kanashii Ken* , or Sad Fist, because he is reluctant to use his power. In his position as successor to *Hokuto Shinken*, he has seen many of his friends die in order to save his life or push him on to his destiny. Because of this duty and his past hardships, he rarely smiles. He doesn't become angry easily, but when he does get mad, he's unbeatable. He can see the aura of living things, sensing the inherent good or bad in them. Kenshiro is fair, often giving opponents the chance to back down but he will kill if provoked. However, he is often somewhat unwilling to use his power and as a result, he sees many people close to him die. Ken has sacrificed almost all he holds dear in order to fulfill his duty as successor to *Hokuto Shinken*, and does so without reservation. The Japanese see his character as almost perfect morally; the archetypal hero.



YURIA

Kenshiro's fiancée, Yuria is of legitimate lineage to *Nanto Sei Ken.* Her star is *Ji Bo Sei* (Affectionate Mother), which accounts for her appeal to just about everyone in the show, especially the adult male cast. She has a mystical ability to heal others and those around her feel calmed. Shin, who loves her, steals her from Kenshiro, but she attempts to kill herself when Shin decides to conquer another city for her, despite her promise to Ken that she would go on living for him.

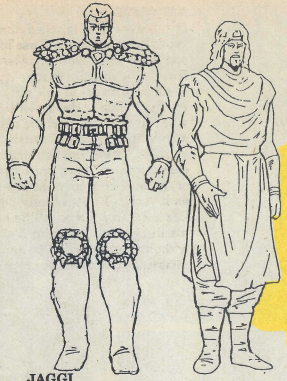


SHIN

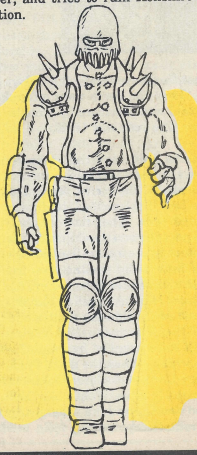
A friend turned rival of Kenshiro and a master of *Nanto Sei Ken.* Shin's star is *Jun Sei* (Suicide Lover), which means he would die a martyr's death for love. He truly believes that Yuria loves him and tries relentlessly to win her love, but she won't accept his gifts or give in to him.

RAOH
The eldest of Ryuuken's adopted sons, Raoh is also the cruellest although quite honorable in his own fashion. Ever since he was a child he had the ambition to become the strongest of all. He is one of the most powerful men left alive after the holocaust and he demands respect from all (and usually gets it). The world at large knows him as *Kenou* (Fist King) and his reputation is widely known.

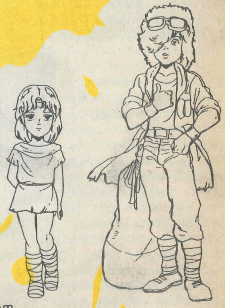
He stands a full head taller than Kenshiro and rides a huge horse named Ko Ku-o (Black King) which adds to his stature and presence. His style, *Goh Ken* or Strong Fist, can cause buildings to crumble and he can kill scores of people in seconds. He has assembled a huge army which he uses to claim the two things he wants most: world domination and Yuria.



JAGGI
The third eldest of Ryuuken's adopted sons, Jaggi is least-skilled and prefers to use modern weapons. Extremely jealous of Kenshiro, he dons a mask, brands his own chest with the marks of the Big Dipper, and tries to ruin Kenshiro's reputation.



TOKI
Toki is peaceful, quiet, and reflective. He prefers to use his power to heal rather than kill, but he will kill when necessary. He and Raoh love each other despite their different personalities. Although they are not related by blood, Toki and Kenshiro are as close as true brothers. As a result of radiation poisoning, Toki relinquishes his claim to the successorship of *Hokuto Shinkeen*. Losing the strength necessary to use his natural style *Jyu Ken* or Gentle Fist, he spends his dying days traveling from village to village curing the sick.



BAT
An adolescent with a penchant for thievery who has followed Ken around since the first episode. A master mechanic and expert scrounger, he keeps Kenshiro, Lynn and himself mobile and fed. He also acts as Kenshiro's "manager," trading Kenshiro's fighting ability for food.

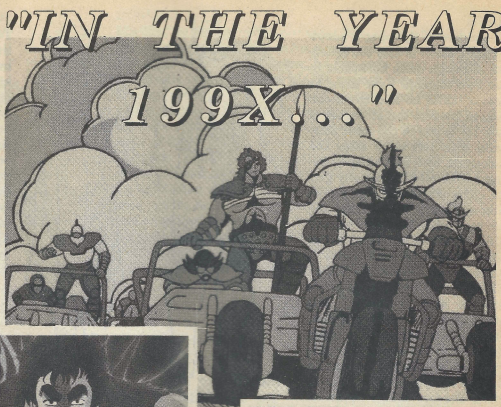
JOKER
A martial artist with the skill to move faster than the eye can see, he is Shin's right-hand man. Joker oversees Shin's territories and reports on Kenshiro's whereabouts. He taunts Kenshiro throughout the first season.

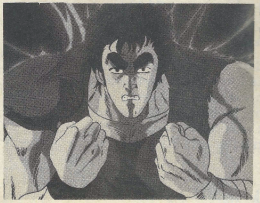
LYNN
A child with psychic powers (which have some connection with her being the representative of the "next generation"). Lynn's parents were slain by bandits. The trauma of watching them die has left her unable to speak. Kenshiro uses his power to cure her and has looked after her ever since.

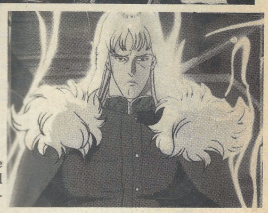
HISTORY

"In the 1990's, the world was almost destroyed by nuclear war and all life seemed to vanish from the face of the world. The human race was not finished, but merely depleted."

The martial art of *Hokuto Shinken* (the Northstar God-Fist) is a mystical martial art which is used in times of chaos to defend the weak and restore order to the world. It has been handed down from father to son for almost 2,000 years. The last generation's successorship to *Hokuto Shinken* was split between two students, Ryuuken and Kouryou, but this was against the laws of the art, and Kouryou gave up his claim.







Ryuuken, foreseeing a time of crisis in his lifetime, was troubled because he had no sons to pass Hokuto Shinken to. In desperation, he adopted Raoh and Toki, two orphans he had promised to take care of, and taught them *Hokuto Shinken*. As he watched them grow, he noticed that Raoh had sufficient desire to become his successor, but was overly cruel and lacked the humility needed to respect his power and not abuse it. Toki, on the other hand, was very humble and a pacifist. Ryuuken adopted another boy, Jaggi, in hope that this rival newcomer would foster competition among the brothers. After this failed, he adopted yet another son in hopes of finding a suitable successor, a child he raised from infancy, named Kenshiro.

As the four adopted brothers grew, Toki and Kenshiro became very close, Jaggi became jealous of Ken, and Raoh just got more self-centered. All four brothers fell in love with a girl named Yuria from the *Nanto Sei Ken* (a counterpart martial arts school to *Hokuto Shinken*). However, it was Kenshiro that Yuria eventually fell in love with. Then the bomb went off and the world was desolated by a nuclear war. The year was 199X.

It was in this year that tragedy struck the four brothers. As the nukes struck their city, Kenshiro, Yuria and Toki rushed to find a fallout shelter. They found a shelter filled with mostly children, but as radioactive water flooded the tunnel where the shelter was, the door to the shelter jammed. With little time left Toki pushed Kenshiro and Yuria inside the shelter and closed the door manually, leaving himself to be engulfed by the radioactive water. When the doors finally opened two weeks later, Toki was found barely alive. Toki's hair had turned white, and he was dying from radiation poisoning.

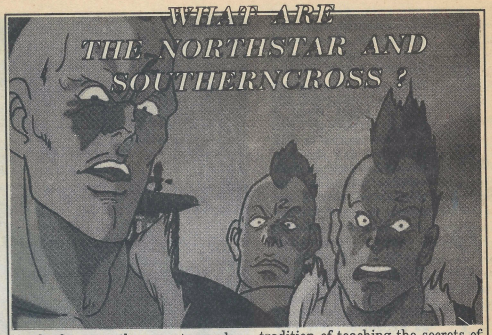
As Ryuuken was leaning toward choosing Toki as his successor, this left him with a problem: Raoh was too cruel, Ken was a bit weak-willed, and Jaggi was totally unacceptable. Hoping to toughen Ken, Ryuuken arranged a contest between him and Jaggi. Ken won easily, demonstrating his superior skill, but he won't finish off his brother. Ken was chosen as successor anyway, and Jaggi attacks him with madden jealousy. In the struggle, Jaggi suffered a devastating blow to the head, which would ordinarily cause it to explode (refer to "What is the Northstar and the Southerncross" inset). He is saved only by his own power,

but he must wear a steel cage on his from that day forth to keep it from bursting.

Ryuuken knows that there can be only one master of Hokuto Shinken and Raoh will never agree to Ken, so Ryuuken tries to "break Raoh's fist", or permanently render him unable to fight. In the middle of this ritual fight, Ryuuken suffered a stroke and pleaded with Raoh to forget the art as the law commands. Replying that he doesn't obey even the orders of God, Raoh killed his adoptive father. This was the first time in 2,000 years that the laws of *Hokuto Shinken* had been broken.

Another martial artist (and childhood friend of Kenshiro's), Shin, also loves Yuria. After some prodding from Jaggi, he challenges Kenshiro to fight for Yuria. Ken knows that he should not fight Shin, for he is a master of *Nanto Sei Ken*, and the law of *Hokuto Shinken* says that masters of the two arts must not fight. However, Shin is insistant and defeats the reluctant Kenshiro easily. Trying to get Yuria to say she loves him, Shin marks Kenshiro's chest with the marks of *hokuto* (the Big Dipper) using his fingers. In order to save her true love's life, Yuria relents and agrees to leave with Shin. Kenshiro is left dying in the barren wastes of the desert.

Thus begins the saga of Kenshiro.



In the heavens they are two pole stars; the Northstar and Southern Cross. In all things, two opposites are inseparable--man and woman, yin and yang, and these two assassination martial arts. The Northstar God-Fist is the secret art of causing bodily destruction from the inside, by striking secret acupuncture points; The Southern Cross Holy Fist is the martial art that slices through the body from the outside. It is their law is that the two must never fight each other, for if they fight, the world will be in chaos.

The Northstar God-Fist originated in China 2,000 years ago. Its secrets are only taught from father to son, since disastrous consequences would occur if this art fell into the wrong hands. There are 708 acupuncture points in the human body. Using these secret spots, it is possible to destroy an opponent's body with a single blow. Ordinarily, humans only use 30% of their potential abilities, but through training in the secrets of the Northstar God-Fist, the mind and body are integrated, allowing the user to access 100% of his full abilities. Among these inner secrets is the ability to duplicate an opponent's techniques, enabling their use them after just one battle. In the tradition of teaching the secrets of the art from father to son, only one son can inherit the full knowledge. If there is a dispute over the inheritance of the Northstar, a contest is arranged and the loser is not permitted to use or reveal any secrets of the Northstar. To ensure this, his fists are destroyed and his knowledge of the martial art is removed. The symbol of the Northstar, the seven stars of the Big Dipper, though it is not normally displayed.

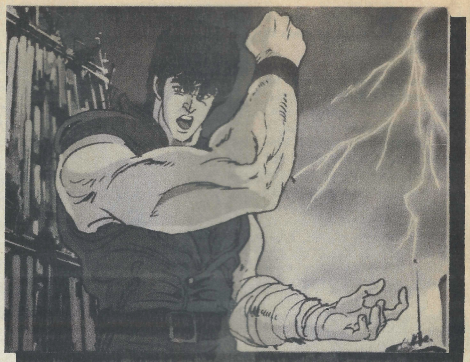
In contrast to the Northstar's tradition of teaching only from father to son, the Southern Cross had 108 schools. In ancient times an emperor owned a castle with six gates, and at each gate a martial arts master was appointed commander of the guard. From their training, the six styles of the Southern Cross were born. Each style of the Southern Cross Holy Fist is based on an avian totem. Shin's style in particular is the Lone Eagle style. For the masters of the Southern Cross their fates are determined by their respective star of each of the six styles. The symbol of the Southern Cross is the six stars of the Southern Cross constellation on a field of yellow.

By Steve 'The Manga' Barnes

EPISODES

The bandits rule the wastelands, the ravaged ruins of cities provide the only refuge for the weak. In one of these ruins, a young mute girl named Lynn lives a meager existence. She has been unable to talk since the day she witnessed her parents slain horribly by bandits. Into this town, a stranger comes, dying of thirst. He is thrown in jail with a young food thief named Bat, a scheming orphan with big plans. When Lynn brings water to him, the stranger, who introduces himself as Kenshiro, takes pity on her, cups her head in his hands, and says he is going to cure her muteness. As Bat looks on in astonishment, sparks flow from Kenshiro's fingers and into the neck of the startled girl, and the stranger declares that she will speak if she wants to. When the town elder returns he has Kenshiro stripped to check for a bandit's mark, only to find seven scars on the stranger's chest, marks patterned after the Big Dipper. Just as the elder declares this is bad luck,

the Zeda bandits attack the village and the people scramble to defend it. Kenshiro and Bat escape from the cell (after Kenshiro tears the bars from the wall) in time to see the leader of the bandits threaten Lynn's life if they are not given food and water. When Kenshiro approaches the bandits, Lynn cries out, warning him away, amazing all of the villagers with her newfound voice. Undaunted by the



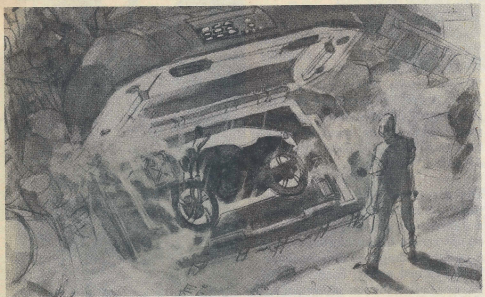
threats, Kenshiro unleashes the power of his art of hokuto shinken in the form of the one-hundred blows maneuver and kills the bandits quite messily, saving Lynn. He then leaves the awe-struck town (and a crying Lynn, who wanted her hero to stay) behind as he continues on his way; Bat decides to tag along, seeing this new hope as as chance to advance himself.

The rest of the first season consists of the adventures of Kenshiro, Bat, and Lynn (whom Kenshiro rescues from slavery later when she leaves the safety of her village in order to find her hero) as Kenshiro attempts to find his lost love, Yuria, who had been captured by Shin who, calling himself "King" and/or "the bloody cross" has subjugated this territory. Shin, a master of Nanto Sei Ken (another school of martial arts) was responsible for giving Kenshiro his telltale scars and has built himself quite an empire, assembling all of the roving gangs under his leadership. Those standing between Kenshiro and Shin include Shin's four "Jacks" (Spade, Diamond, Club, and the massive Heart); the "God's army", a paramilitary organization led by the psionic, psychotic "Colonel"; the mage Pandro; the heartless Jackal and the other assorted gangs under Shin's control.

Eventually, Kenshiro fights his way to Shin's hidden city of

"Southern Cross" only to find the city in flames because Shin has lost control of his gangs and they have deserted him. Shin is amazed at Kenshiro's newfound toughness and, when the two fight this time, Kenshiro wins easily and, with hokuto shinken, sentences Shin to death in minutes. Shin then repents and tells Kenshiro that his life actually ended earlier: Yuria is dead! She threw herself off his tower because she couldn't live with the knowledge she had caused so much suffering, and the thought that Shin would go on conquering for her was too much for her. "She could only think of you," he tells Kenshiro as he hobbles over to the balcony of his tower and throws himself off, following his love to death. A somber Kenshiro buries his former friend to end the first season.

SPECIAL PREVIEW:
YOSHIYUKI SADAMOTO'S CURRENT PROJECT
R20: GALACTIC AIRPORT



One aspect of *Wings of Oneamis* that never fails to excite comment is the design work. Unusual and fascinating, it is responsible for the atmosphere of "alien familiarity" that is so important to the film.

This is the responsibility of two brilliant young men -- Yoshiyuki Sadamoto and Mahiro Maeda. Currently, Sadamoto (who is only 25) is planning to co-direct an animated film with Mahiro Maeda of *Macross* and *Nausicaa* fame.

"We'll break up the job into several parts and one of us will be the chief director within each part," laughs Sadamoto. "That should avoid any problems."

The two are old friends ("We were even in the same animation club in our university") and are well-equipped for the task of directing the film. Sadamoto began his career while still a fine arts major. He specialized in "non-representational art," a fact that has obviously influenced his work. He started working part-time on the *Macross* TV series, and moved on to Telecom Studios, where he did in-betweening (supplementary animation) for *Nausicaa*, working under Miyazaki.

"I started as a key animator, but I felt I didn't really have the necessary skill at that time so I asked to be moved to in-betweening," reveals Sadamoto.

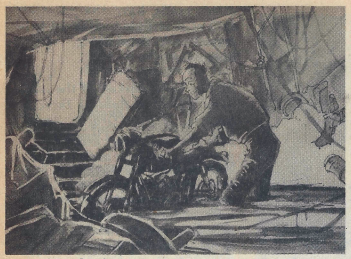
He has since worked on the *Little Nemo* pilot film, *Famous Detective Holmes, Mighty Orbots, Angel's Egg,* and of course, *Oneamis.*

Mahiro Maeda possesses a quick sense of humor (he described Sadamoto's university major as "weird art") and has an inexhaustible imagination. He also worked on *Nausicaa* (obtaining temporary leave from school to do so) as an in-betweener. He then moved on to *Birth, Macross -- Do You Remember Love?, Oneamis, Laputa* and *Genji Monogatari.*

Both men are primarily design and animation people. Sadamoto admits they have probably spent too much time on the production art and not enough on the script. "Writing stories is not our strong point," confesses Maeda. They may not know exactly what lines of dialogue will be spoken during the course of the film, but they do have the framework strongly in mind.

R20: Galactic Airport (*Ginga Kuko*) is a love story between an impoverished android named Rick, who works in a salvage yard, and Macchi, a pampered society girl. The story takes place in a mechanized and repressive future Earth. More than that, however, it is the story of the heroine's growth from a weak and spoiled girl afraid to stand on her own two feet to an independent and mature woman. This transformation is only possible with the help of Rick, whose involvement with Macchi and fascination for an ancient motorcycle has fated him for destruction at the hands of the police state.

Rick is the manufactured 'son' of a forgotten android motorcycle racer now ekeing out a living in a junkyard. While joyriding on his illegal, gas-burning motorcycle, he



saves Macchi from a youth gang that has kidnapped her for ransom. Macchi has been promised in marriage to a sinister young industrialist named Kreidler. She hates him, but lacks the spirit to act on her dreams of escaping to one of the utopian colony worlds, via the Galactic Airport.

Kreidler hires Dominco, the corrupt head of the brutal Energy Police to "deal" with Rick and recover his fiancee. Rick must escape or defeat Dominico and get Macchi to the airport via Route 20 -- the only road that crosses the bay to the Galactic Airport.

"At the time we made *Oneamis*," says Sadamoto, "Giant robots and cute girls were the ruling force in animation." So Sadamoto and Maeda went in the opposite direction and gave the audience practical airplanes, rockets, and a slightly scruffy heroine. "*Royal Space Force* had a live-action flavor, but sacrificed the fantasy feeling of animation," the animators said. They want to recapture that feeling in *R20: Galactic Airport.*

The characters as they are drawn could not really exist because they are obviously drawings. The sets do not reflect funtional reality, but a joy in the magic of illustration, a la the famed artist, Escher. "We want to revive the feeling we had as kids when we saw animation, that sense of wonder. We want kids to be glued to the screen, going 'WOW!'. We want the audience to be involved with the characters and action."

The target audience, about 12-16 years old, is slightly younger than the targeted *Oneamis* audience. While *Oneamis* was targeted almost entirely at young males, *R20: Galactic Airport* will be aimed at young women, too. "The reason is simple," grins Maeda. "Films for girls rake in the bucks in a big way. Actually, it's just because we're making a human film, concerned with people."

"We're also aiming it at a foreign audience," adds Sadamoto, "deliberately excluding anything that may be linked to Japanese cultural perceptions."

Veteran producer, Hiroaki Inoue (*Oneamis*) is currently trying to find funding for the movie. Gainax-president Toshio Okada is visiting the U.S., checking into the prospect of an international co-production.

If adequate funding can be arranged, Maeda and Sadamoto are ready to go.

"At the end of *Oneamis*, Shirotsugh becomes a 'hero,' far from his humble beginnings. And he lost that audience identification -- 'Hey, I can sympathize with that guy.'

In *R20*, the main characters will change, but they'll still be people the audience can relate to."

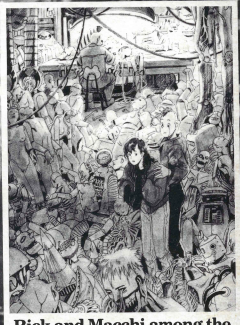
But most important to them is that the film be entertaining. "We want the audience to be riveted, to forget they are watching a movie... and we want them to walk out on an adrenaline high. That's what we really want." And with a bit of luck, Sadamoto and Maeda will have their chance.

Article by: Toren Smith

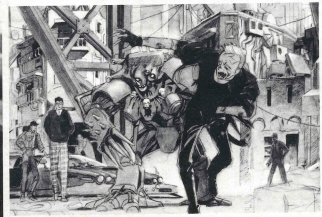
Information and Art: Yoshiyuki Sadamoto

The lovely Macchi

Rick speeds through traffic on his illegal gas-burning antique motorcycle



Rick and Macchi among the remains of defunct androids



An android flees a mechanized terror!

The nightmarish indutrial world of *R20: Galactic Airport*

GUNDAM

Sunrise, one of the largest animation companies in Japan, will soon release the landmark film *Gundam: Char's Counterattack*, advertised as the final story in the Gundam Saga. The film will conclude the company's most successful continuing story, which began in 1979 with *Mobile Suit Gundam* and continued through 1985-87 with both *Zeta Gundam* and *Gundam ZZ*.

Few of the new characters from the latter two series will appear in the movie, which leaves open possibilities for further stories involving them. But as for Char Aznable and Amuro Rey of the original series, their fates will be decided here.

In the Universal Century (U.C.) 0093, five years after the story of *Gundam ZZ*, the presumed-dead Char Aznable returns to claim his

AMURO: Pilot of the original RX-78 Gundam and hero of the One-Year War, he was Char's main adversary during that conflict and later his friend in the war against the Titans. Thirteen years later as a Captain in the Lond Bell Force he prepares once more to battle with Char.

CHAR: Popular villain of the original *Gundam* series, he returned seven years later to lead the opposition forces against the Titans in the second major war. Presumed dead, he has returned after five years to lead the Neo-Zions in a war against the people of Earth.

Even in the era of man's colonization of space, he has yet to achieve peace. The man who knows why is Char Aznable, and he has vowed to destroy the Earth. The only one who can stop him is Amuro Rey. Fate has brought these two men together and their battle will mark the beginning of a new legend . . .

rightful position as leader of the Zion Empire, founded by his father Zum Daikun and Degin Zabi before Zum's assasination in the original *Gundam* series. Zum founded the idea that the Spacenoids (space colonists) should be independent of Earth's Federation government. Char revives the Neo-Zions in order to destroy the Earth Federation and its people, who are prejudice against Spacenoids.

The Federation Government, not expecting an uprising after Haman Khan's defeat in U.C. 0088 (*Gundam ZZ*), failed to rebuild its military forces. However, survivors of Haman Khan's forces join Char in a new and superior Neo-Zion army.

The Federation having lain dormant militarily since U.C. 0088, developed few new mobile suits. Only the small Lond Bell Force receives any new mobile suits.

The Lond Bell Force, composed mainly of ex-AEUG members, is responsible for capturing anti-Earth forces. They are not entirely trusted by the Federation, but when Char begins his attack the outnumbered and poorly equipped Lond Bell Force is expected to stop him.

Char begins his attack by propelling an asteroid, Luna 5, into the Earth government's headquarters. Continuing with other asteroids, he hopes to blanket the Earth in a cloud of dust, blocking out the sun and rendering the Earth a frozen wasteland.

Amuro Rey also believes in the freedom of the Spacenoids, but not by destroying the rest of mankind. For this reason he joins the Lond Bell Force in a desperate battle to save Earth.

The confrontation is renewed as, Char and Amuro, two old enemies, who had become friends, become enemies once more. The outcome of this story will have to wait until the release of the film this spring.

Continued on page 50

WINGS OF ONEAMIS

In 1985, Bandai Company Limited, the largest toy manufacturer in Japan, decided to put all its efforts into the production of its first full-scale motion picture. The film that came to be known as *Wings of Oneamis -- Royal Space Force* had a production cost of over eight billion yen and consumed several years of production time.

Bandai worked in conjunction with Gainax (animation studio) to assemble the crew for the monumental production. Each individual animator and writer on the staff were carefully selected for his or her area of specialization.

Twenty-four year old Hiroyuki Yamaga attracted considerable attention by his debut as the film's director and creator of the film's concept and original screenplay.

Character design and direction were handled by Yoshiyuki Sadamoto who is also involved in the pilot film *Little Nemo in Slumberland* now in production by Tokyo Movie Shinsha.

Assisting with film direction was Hideaki Anno, who worked on *Nausicaa;* Fumio Iida, director of *Thundercats*; and Yuji Moriyama, director of the immensely popular *Urusei Yatsura.*

Art direction was performed by Hiromese Ogura, associated with the feature film *Lupin the Third.* The music director was none other than the acclaimed Ryuichi Sakamoto, whose talent as a musician is surpassed only by his acting ability, as proven by the film's *Merry Christmas Mr. Lawrence* and *The Last Emperor.*

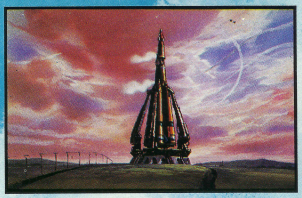
Simultaneously released during the spring of 1987 in Japan and in a special U.S. screening under the title *Starquest*, the movie was both a success and a failure. Though critically acclaimed for animation and technical expertise, *Wings of Oneamis* failed to draw large audiences. The drama's slow pace worked against it during a time when audiences were flocking to action/adventure films. Critics of the English version were disappointed with the poor dubbing and re-editing.

Despite poor earnings, *Wings of Oneamis* is a landmark production. The most current animation techniques have been utilized to create a visually exciting motion picture that other films can be measured against.

ROYAL SPACE FORCE

THE ROYAL SPACE FORCE

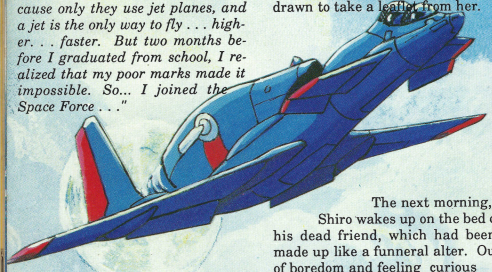
The Oneamano Jikhean Mihnadan Kingdom on the world Amemuga is attempting to send its first human into space. The young men designated to complete this task are the members of the Royal Space Force. Unfortunately, the Royal Space Force is not taken seriously by the rest of the kingdom and has been branded a "Space Farce" for their continuous failures. Because of this, the Royal Space Force members are lethargic and uninspired about their work. Most of them join the Royal Space Force for the paycheck and rarely volunteer for any dangerous work such as test flights or equipment tests. The ones that do volunteer often end up dead.



THE STORY

Ever since he was a little boy, Shirotsugh Lhadatt has yearned to be a navy pilot. Journeying to the ocean's shore he watches longingly as jets of a navy carrier take off. He tells the story of his life as the jets soar skyward.

Shiro: "For better or worse, I was born into a very ordinary country family. Being middle-class, I never knew the hardships of the poor or the unhappiness of the nobility . . . and really, I don't want to know. Ever since I was a kid, I had a dream to be a navy pilot. Navy, because only they use jet planes, and a jet is the only way to fly . . . higher. . . faster. But two months before I graduated from school, I realized that my poor marks made it impossible. So... I joined the Space Force . . ."

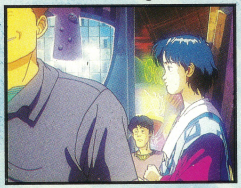


Shiro shows up late to the funeral of a fellow member of the Space Force, who was killed during a space suit test. Shiro is scorned by General Khaidenn for arriving late, and out of uniform.

After the funeral Shiro and Matte avoid weapons trainning and discuss their slim prospects with the Space Force. Both are happy to at least have work, even if it is dangerous. Their trainer discovers Shiro loafing and gives him additional exercises to do as overtime work, and throws him a coin as payment.

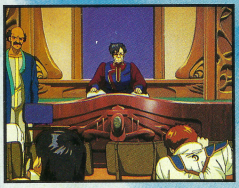
That night, at a bar, the trainees relax and discuss their future with the Space Force. They all agree that they have no future there, and hope to live long enough to find other jobs. Later, Shiro and Matte visit the red-light district. Shiro soon finds himself alone and unable to indulge in activities there. He sees an innocent-looking girl, handing out leaflets about a new religion. Shiro finds himself drawn to take a leaflet from her.

The next morning, Shiro wakes up on the bed of his dead friend, which had been made up like a funneral alter. Out of boredom and feeling curious about the girl, Shiro goes to visit her at an address printed on the leaflet. There Shiro finds the girl, Riiqunni Nohnderaiko, living with a little girl called Manna. While talking with the overjoyed Riiqunni, who hardly ever has anyone visit her, Shiro tells her that he is an astronaut in the Space Force. Riiqunni is truly impressed, "soldiers who doesn't prepare for war. . . our descendents will live peacefully among the stars. . ." She encourages Shiro to pursue his work. To have someone pay so much respect for his profession surprises Shirotsugo, and he finds talking to Riiqunni very inspiring.



Riiqunni Nohnderaiko

The next day at the Space Force Headquarters, Shiro listens intently as General Khaidenn makes a preposterous announcement. The Space Force has decided to launch a manned space rocket, in an attempt to retrieve their honor and respect of the people of Oneamano. Khaidenn calls for a volunteer but no one steps forward. Then, feeling quite exalted from talking to Riiqunni the previous day, Shirotsugu proudly volunteers. General Khaidenn asks for other volun-



General Khaidenn makes his announcement

teers, but there are none and no amount of talk or persuasion from Shiro's friends can convince him to change his mind.

"Are you nuts!"

The now-enthusiastic Shiro begins his training. The Space Force buzzes with activity, and spirits are high. Finally Shiro is given a chance to fly in a plane, but only as a passenger. Upon landing, Shiro and his fellow Space Force members are harrassed by some of the air force pilots, Shiro, queasy from his flight, throws up on one of the pilots and ends the fight.

Shiro and his fellow Space Force members visit the factory which is constructing the rocket engines. They meet Dr. Gnnom, the scientist in charge of the engine construction. Shiro feels confident in the doctor's abilities and several of the other Space Force members become interested in the engines and offer to help the scientists.

As Shiro continues his training, we hear him explain in his own words the launching of a rocket. Time passes, and Shiro's trust and admiration in Dr. Gnnom grows as well his attraction to Riiqunni. Shiro vistis her one night in an attempt to see her alone, but Manna accompanies them on their walk.

Riqunni: "I wonder what our planet looks like from space.
Shiro: I have something to show you (pulling out a black and white picture).
Riqqunni: It's all black?
Shiro: The white part is the earth, but it's kind of dirty, because it was taken with radio waves."

Riiqunni: The lights of the cities must look like stars from out there. . . Even our fires of war. It is a sin for our light to be out there mingling with all the lights of the Galaxy.

With the mood ruined Shiro gives up any romantic intentions and returns to the Space Force. But he visits her again later with hopes of breaking the ice. Again Riiqunni shows little interest in expanding their relationship and gives Shiro a holy book suggesting he turn to it for comfort. Manna becomes upset when she hears Riiqunni and Shiro arguing.

That night Nekkerlautoh, one of the technicians, shows Shiro a new rocket simulator. Nekkerlautoh trys to explain to Shiro that the Space Force has been funded through General Khaidenn's personal pull with the king, but now they need real funding. Shiro though does not understand this.

Official funding is approved and an announcement is made to the public that the kingdom will soon send a man into space.

While training in the simulator Shiro receives a phone call asking

Dr. Gnnom monitors Shiro in the simulator

for help from Riiqunni. He rushes to her house only to discover that it has been torn down because the mortgage had not been paid by Riqunni's deceased aunt. Riqunni refuses to take any legal action because she does not want Manna to have any more fighting in her life.

Shiro, bored with television, begins reading the holy book given to him by Riiqunni.

Riiqunni's voice: "When God made man, he did not give him fire. Man was like the animals. With fire God could live forever. A man, Dao, grabbed a burning branch and ran, but the fire was cursed. Tao returned home and acted like God and Dao's seven sons died. This was the beginning of man's deaths. God came before Dao and prophesied: man has been cursed-- your descendants will fight and suffer through generations, and many will die; bloodshed will reach the ends of the Earth."

The scene changes to an engine test. Something goes wrong and the engine explodes. Shiro is not hurt but Dr. Gnnom is hospitalized, in critical condition. He later dies and Nekkerlautoh suggests that anti-government forces had sabotaged the engine test. A funeral is held for Dr. Gnnom and he is cremated.

During a brief scene we see Riiqunni working in a field. As a jet soars far above, she watches longingly.

Elsewhere, Shiro and other Space Force members talk about the current demonstrations for food instead of weapons. To the astonishment of everyone, Shiro agrees with the demonstrations.

The Ministry of Defense refuses the Space Force use of their current launch site, so the rocket is moved to a new site near Oneamano's border with Rimada, which is currently occupied by Republic forces.

General Khaidenn meets with the ruling nobility in the capital to protest the new launch, but discovers that the nobility has other plans.

Nobleman A: "The problem is we have no interest whatsoever in your rocket. Spaceflight? Ridicu-

lous! We're concerned with the armed forces now, not spaceflight. Of what immediate military purpose can spaceflight be? A waste of military spending, is all. And why do we have a completely separate branch of the armed forces for you? Indeed, the very existance of your Space Force seems a mistake."

Shiro in the simulator

Khaidenn: "Well, then. . . Why have you let us progress so far?"
Nobleman B: "We'd like to see the project wrapped up properly and besides, you did enjoy the sponsorship of some very important people in the beginning; the king, the Ministry of Trannsport and others. They all regret it now, mind you, but. . ."
Nobleman A: "It would be an embarassment for it to be floundering at this point."
Khaidenn: "So you must be aware that other countries are watching us closely on this -- especially the Republic. Why do you insist on launching the rocket near the Rimada border? The Republic has occupation forces there!"
Nobleman C: "Thats our whole point. The success or failure of the project as such doesn't concern us. What we want to see is the reaction of the Republic to such a tempting bait."
Khaidenn: "They'll take it by force!"
Nobleman B: "They're welcome to it -- so your rocket can be useful, after all."
Nobleman C: "The unprovoked crossing of a border-plundering, international opinion will be against them. We can then retaliate with impunity."
Nobleman A: "And they'll come for sure!"
Nobleman C: "Heh, heh, heh. . .oh, yes, they'll come, don't worry. Your rocket has a reputation!"

Back at the center Shiro continues to read the the holy book Riiqunni gave him.

Riqunni's Voice: "My son, you will have to leave the bazaar soon. Here all good is covered with blood, God will not keep silent. The unholy city was created with fire and it will perish with fire. Those possessed by evil will never find good. My son, you must prepare."

Shiro begins to see the kingdom in a new way, seeing a world that is blind to its true problems. He becomes disturbed when a reporter accuses him of being involved in a project that is hurting the people through unecessary expenditures. Shiro leaves the city and stays with Riiqunni, hoping to find a simpler life closer to that in the book.

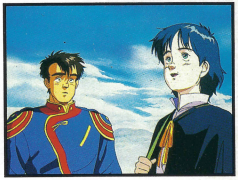
Manna

The Republic begins to protest the Oneamano's rocket, fearing some space weapon. But in reality they are planning to seize the rocket. The president of the Republic, Nereddon, orders the secret police to delay the launch while they prepare an attack.

Shiro, still living with Riiqunni, is shocked one night when he discovers her hoarding money. Now his image of her purity is shattered and he no longer sees Riiqunni as the righteous girl sacrificing all to help others. That night she reads aloud.

Riiqunni; "You cannot live on without your daily bread. Your truths become lies when they leave your mouth; your good intentions accomplish evil when they reach your hand. What's good for you is not necessarily good for God. What can you do besides pray? To pray is everything. There is nothing greater than to pray. there is nothing more humble than to pray. . . "

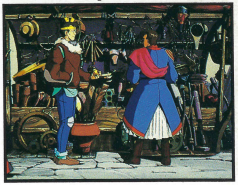
Shiro, confused and upset by Riiqunni, seeks to bring her down to his level through a sudden rape attempt. Riiqunni knocks Shiro out just as he realizes his mistake.



Riiqunni and Shiro

The next morning Shiro is baffled by Riiqunni's refusal of his apology. Rather, she apologizes to him. Still confused, Shiro leaves to see off several Space Force members who are leaving to prepare the launch site.

Shiro and Matte visit the bazaar where Shiro expresses doubts as to



Shiro and Matte at the bazaar

whether he deserves his recent fame. Matte suggests that he would not have risen to fame if society had not needed him. Their

conversation is interrupted by a very dangerous old lady working for the Republic secret police.

Escaping the Republic's secret police, Shiro returns to the training center. There, before a giant mural, General Khaidenn lectures Shiro about the world and history. Khaidenn, a former historian, sees much in the great mural, but Shiro only sees a woman's behind. Next, Shiro visits Manna to tell her that he will be leaving soon. He asks her:

Shiro: "Do you want me to bring you anything back?"
Manna: " A star."
Shiro: "I'm not going quite that far."

The moment is unique as Manna finally expresses some emotion and smiles.

Shiro sees Riiqunni at the station. As he moves on he knows that he will probably never see her again. He has grown in character so much since they first met; unfortunately Riiqunni has yet to realize that before she can change society she must change herself.

Shiro heads for the launch site as plans on both sides go into action. The Oneamano forces prepare for an attack.

Shiro and Matte drive to the launch site as Shiro practices his speech that he is to give once in orbit. There are tanks in the woods nearby, but Matte says they are just fakes. But Shiro responds looking towards the launch gantry "The biggest fake of all"

The morning of the launch arrives and General Khaidenn realizes that something is brewing on the border. He moves the launch time forward four hours without telling the government.

Republic forces move in preparation of their attack, but have strict orders to capture, not destroy, the rocket. The attack begins and General Khaidenn and Shiro agree to eliminate 121 pages of preflight checks to speed up the launch.

Oneamano military forces try to evacuate the launch site, but Shiro persuades general Khaidenn to stay and continue the launch.

Shiro: "Don't throw away all this effort all the lives and work. If we stop now everything has been wasted.

Khaidenn gives the launch order

The attack continues as the countdown nears zero. The rocket launches, amazing all on the battle front. Once in orbit Shiro speaks for posterity.

Shiro: "City lights. . . where are they? They look like earthbound stars. . . Is anyone listening? This is the first astronaut. . . Right now, we have set foot in a new world. Once the seas and the sky belonged only to God. . . now this unknown, God's space, will become a familiar and unremarkable domain for us. We've brought wars and evil onto the oceans and into the air, yet will seek a new place. Will there be a limit to how far we can go?
Can anyone hear me? If you can, please give thanks for this, our first step out of the cradle.
God, forgive us, and show us mercy. Please don't let our sinful history end in darkness. Even in times of despair, let us have our hopes and dreams. . . let us see one shining star. . .

As the events of Shiro's life flash before him, he sees his growth and realization. He also sees the events of mankind, with the hope that someday man will reach the understanding of the peace and hope that Shiro has found.

The End

Wings of Oneamis - Royal Space Force

The Production:

Hiroyuki Yamaga, the young creator and director of Oneamis, began his work on animated films 1981 working with Toshio Okada and Yasuhiro Takeda. Okada and Takeda were co-chairs for the Daicon animation convention, and would later become part of the core of Gainax. Yamaga gained most of his initial experience working on the short films for the openning cerimonies of the Daicon III and IV animation conventions.

Yamaga also did some work on story continuity for the ninth epsiode of the *Macross* TV series, "Miss Macross." Both his work there and the exciting look of the Daicon IV animation showed promise for this up and coming film director.

In 1984, after Daicon IV, Yamaga, his friend Hideaki Anno (a talented animator with a long list of credits such as *Nausicaa* and *Macross Movie* and serveral of the Daicon films) along with members of the Daicon staff began conceiving a short film based on one of Yamaga's original stories. The group planned on producing a short film and presenting it to a major animation production studio. If the film was well received, they would hopefully receive the funding to produce the story as a full-length feature. The name of the film would be Royal Space Force.

By August of 1984, the group had fully developed the concepts for the short. Yoshiyuki Sadamoto was selected to be character designer. He began working on designs inspired by many American actors and actresses. For example, Shiro was modeled after actor Treat Williams while Manna was inspired by Tatum O'Neal's portrayal of a tomboyish orphan in the film *Paper Moon.* Sciro trainer, is modeled after Lee Van Cleef and Shiro's friend Matti was designed with Harrison Ford in mind.

Production continued. By December the group deceided to form a production company. They filed their licence on Christmas Eve. Interestingly enough the company's filing lists model manufacturers, publishers, ad agencies, travel agencies, and realters as some of its businesses. The company's name became 'Gainax', which means "big" in the Sanin dialect. Former Daicon executive Toshio Okada became its president.

The four-minute short was completed in April, of 1985, and with a one-hour memorized speach Okada presented the short along with Sadamoto's image boards to Bandai, the largest toy conglomerate in Japan. Bandai wanted to create a film production division, so president Makoto Yamashina allocated a budget to Gainax to produce *Oneamis* as a feature-length motion picture.

By May, Gainax had assembled a production staff of approximately 3,000 animators. Sadamoto continued to refine his character designs for the film and the key staff prepared to visit the United States on a research expedition.

The Gainax staff visited the United States to research American space flight, architecture, and cultural esthetics. They visted the Air and Space Museum at the Smithsonian Institute in Washington, D.C. to study the designs of aircraft, space hardware and films of launch sequences of early space craft. The group also visited Florida to witness the launch of the space shuttle Discovery. Similarly, they studied the different incarnations of American architecture. and became very interested in "New York post-modernism" architectural design.

They returned to Japan in September and began applying their research to the pre-production story boards. Mechanical designers and key animators Hideaki Anno, Fumio Lida and Yuji Moriyama incorporated their study of aircraft into the aircraft designs to be used in the film story boards.

During production the Gainax group used several computer systems to aid them in the animation. initial aircraft sequences were drawn out by a computer and then transferred to painted animation cells. A similar technique was used to produce the realistic launch sequence droping computer-generated blast debri over the animation to create an almost three-dimensional effect.

Composer Ryuichi Sakamo was hired to create the soundtrack for the film. Sakamoto, once a member of the Yellow Magic Orchestra, utilizes electronic sampling to create his unique brand of music. Sadamoto is best known for his soundtracks and acting in the films *Merry Christmas Mr. Lawerence* and *The Last Emperor.*

By this point the film had been retitled *Royal Space Force -- Wings of Requnni.* Throughout the production many different titles were considered for the film. In contention at one time or another were the titles *Parallel Zone 1987, Spirits of Fire,* and *Flight of the Eagle.* In the end, the general title *Wings of Oneamis -- Royal Space Force* was selected.

As production neared an end in November, 1986. Bandai decided to generate publicity for the film's March, 1987 release by premiering it in both the United States and Japan.

In early 1987, Bandai contracted the Los Angeles-based company Go East Enterprises to translate the film into English for a one-showing premiere event. In four weeks Go East dubbed the film into English. In the process of translating the film Go East made quite a few script changes for reasons unknown. The film was re-titled *Star Quest* and the names of the main characters were changed. Shirotsugh Lhadatt became Randy Wilson; Riiqunni became Diane. Although some of the dialogue was altered, the film was screened uncut. Considering the limited time Go East had to produce an English version, the company did a fairly good production job.

Many American animators, producers and fans were invited to the premiere. Hiroyuki Yamaga and some of the Gainax group were present at the premiere. In addition, many Hollywood celebrities were present to lend their support to the film. Among them actor Michael Biehn of *Aliens.* The event was a success and hopefully will inspire other animation studios to premier their new features in the United States.

On March 14, *Oneamis* premiered in Japan. Though the movie was critically aclaimed it failed to be the commercial success Bandai had hoped for.

INTERVIEW WITH HIROYUKI YAMAGA AND YOSHIYUKI SADAMOTO

THE CREATORS OF WINGS OF ONEAMIS

The following is an interview with Hiroyuki Yamaga, writer and director of Wings of Oneamis, and Yoshiyuki Sadamoto the character designer for the film. The Interview was done by Toren Smith for Animag.

Smith: Was the film affected by any particular artistic influences?

Yamaga: Not really. The object of the exercise was to create a unique world. However, we couldn't go too far, or we'd lose the audience's identification with the character. I guess you could call it a "retro-future" film.

Smith: The idea of technology developing at different rates than in our own world was interesting, as well.

Yamaga: You mean like the Republic having jets and color TV's while Oneamano did not?

Smith: That, and the fact that a country that could put a man into space hadn't developed reliable jet aircraft.

Yamaga: Well, there's no reason why it couldn't have happened that way. It just depends on the scientific break-throughs.

Smith: Some people have commented that it seemed unlikely Oneamano would send their prop planes against the Republics's jets.

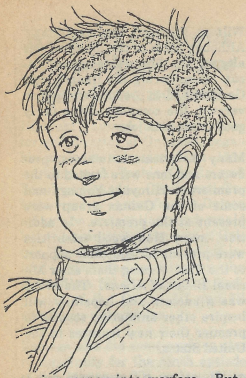
Yamaga: Well, it was established in the film that the Oneamano Navy jets were unreliable. Besides, that was part of the aristocrats plan-- to see how their prop planes fared against the jets. As a point of historical fact, jets and prop planes did fight against each other in the Korean War, and the props did pretty well.

Smith: Was their any intent of making a statement about the U.S./ Soviet situation in the film?

Yamaga: No. Not at all. Thinking about it, through, there are simularities, but I think they arise from the simple congruencies between the situations, that being two large, technological countries at war.

Smith: I felt one of the more unusual things about the movie was that it presented science and technology in a very neutral light.

Yamaga: Science is neutral. Technology is neutral. The universe doesn't take sides. Science didn't fail those poor homeless people on the streets-- the politicians did,



pouring money into warfare. But it's true that there are sacrifices to be made.

Toren: The money spent on the rocket could have gone to housing or food, but perhaps the point of society is not merely supporting an ever-growing mass of humanity at an ever-increasing base level of existance.

Yamaga: Exactly! The truth is there is a cost for our dreams, for acting on our aspirations. But what is sapience for? Spreading the wealth too evenly produces an economic death (entropy). You can't stop progress--you can't control its direction, really.

Smith: Perhaps we had best learn to accept the balance-- if we want to put a man into space, 30,000 people are going to go without goverment aid. But there's no end to that. . . thers is always more aid we could give, more needy people. . .

Yamaga: A hover car in every garage. . .

Smith: Speaking of design, people have commented on the design work in this film.

Yamaga: That was pretty much under the control of Sadamoto, although everyone helped. Sadamoto did the core designwork. . .pretty much anything that was actually used by one of the main characters is his.

Sadamoto: We just tried to think, whenever we drew something, "How could this have been designed differently?". Telephones, tableware, cars. . . Most things have a base design that is controlled by physiscs and biotechnology, but within that, there's plenty of room to play. We were open to any ideas anyone came up with. And, just as important, we had the time and the money to act on those ideas.
Toren: How about the religion?

Yamaga: I made it up.

Smith: Not based on anything?

Yamaga: Vague connections to Christianity, I suppose, but not important ones I was just having fun, that's all. Just giving Riiqunni something to be fanatic about.

Smith: She seems to have a catalytic effect on Shirotsugh's life

Yamaga: Catalytic? That's perfect! She triggered the changes in his life while remainning unchanged herself.

Smith: The scene where Shiro says goodbye to her for the last time seems very symbolic of that. She stays put locked in her dogma, while Shiro moves on, still searching for something to believe in. Perhaps searching for a rational level of belief.

Yamaga: A balance of material and the spiritual-- reality and dreams.

Smith: Poor Shiro seems to spend the film vacillating between the poles.

Yamaga: I gave him a hard time of it, that's for sure. but we are dealing with archetypes, here. And one has to see things from both sides before one can make an informed decision. Shiro had the common tendancy to assume that other people have the answers. At least he had the ability to realize the truth about situations instead of accepting the propaganda despite the facts.

Smith: He does display a certain degree of common sense, despite his desperate need to find simple logic in a complex world. And he certainly matures over the course of the film. The final scene between Shiro and Manna shows a young man worlds away from the lethargic and bumbling Shiro we first meet. He seems to have a much wiser and more philosophic world view. . . he accepts the idea and inevitability of sacrifice to higher ideals.

Yamaga: Progress has a price--sometimes a very personal and painful one. But we must pay that price, or things will never be better than they are.

Star Quest/Oneamis Commentary

In February of 1987, an unprecedented Japanese animated motion picture premiered at Mann's Chinese Theatre in Hollywood, CA. The film, *Wings of Oneamis-- Royal Space Force* was dubbed into English for this occasion and retitled *Star Quest.* However the transformation of *Oneamis* to *Star Quest* for this occasion caused great controversy. American producers rewrote the script for a target audience of 12- to 14-year olds instead of the original 16- to 25-year old age group in Japan, *Star Quest's* script change manifested itself in visuals and pacing too slow for the kids and a juvenile script of little interest to adults. The following section of the *Star Quest* script corresponds to the discussion held by General Khaidenn and the three noblemen on pages 29-30. The changes in the story are quite noticable.

General: "This decision reeks of imminent danger, gentlemen. We've come so far with our program. . . To risk everything we've worked for seems. . .ah, impractical, gentlemen.

Noble A: "On the contary, general, it's quite practical."

Noble B: "We are not impulsive, general. We've considered the risks."

General: "Please, I urge you. . ."

Noble B: "No one urges the Triad, general."

General: "Yes, but the flight of Odyssey--I will honor all of you."

Noble A: "Yes. . . I realize that, general. The war is taking itsoll on all of us. We must view the larger picture. It's not a popular issue with the public any more than it is with us. The funds can be spent elsewhere, this is obvious to all of us. it's just simple arithmetic. The rest of us are in agreement on this. . . What does need to be discussed is your reassignment."

General: "But why--to allow the program to go this far? I don't understand."

Noble C: "Come, come, General Dixon. You don't think it's effective--having the government of Karta able to see just how technically advanced we are? Even if the launch isn't successful. If it crashes.

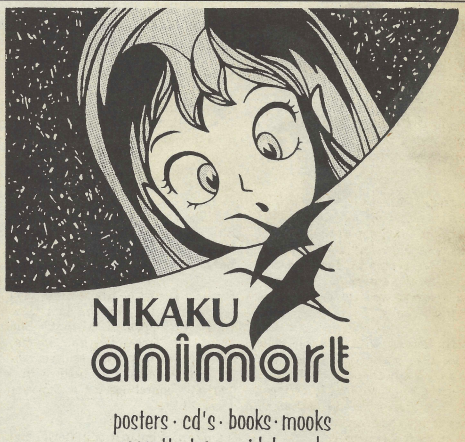
Noble C: Your astronaut's a hero."

General: "Odyssey is not going to crash. Besides, the program has attracted a lot of attention. How will the public react to a launching in full view of their Kartanian enemies? The morale factor alone is incalculable.

Noble B: "That's why--I would be convenient if the Odyssey did crash. Then attempting to recover your captured astronaut would allow us to establish negotiations with the Katanians.

Star Quest is not currently available, but plans are being made to release the film in the near future.

Oneamis Article By:
David Riddick, Robert Nappon, Michael Ebert, Toren Smith, Toshifumi Yoshida



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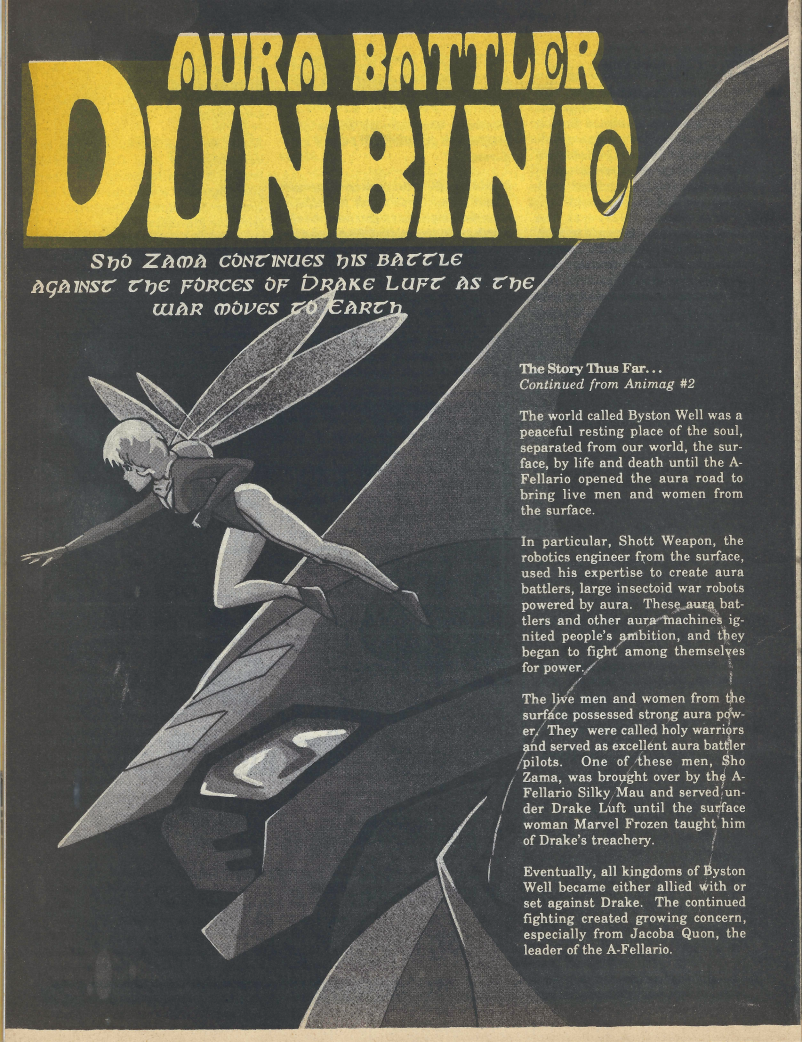
AURA BATTLER DUNBINE

Shō Zama continues his battle against the forces of Drake Luft as the war moves to Earth



The Story Thus Far...
Continued from Animag #2

The world called Byston Well was a peaceful resting place of the soul, separated from our world, the surface, by life and death until the A-Fellario opened the aura road to bring live men and women from the surface.

In particular, Shott Weapon, the robotics engineer from the surface, used his expertise to create aura battlers, large insectoid war robots powered by aura. These aura battlers and other aura machines ignited people's ambition, and they began to fight among themselves for power.

The live men and women from the surface possessed strong aura power. They were called holy warriors and served as excellent aura battler pilots. One of these men, Sho Zama, was brought over by the A-Fellario Silky Mau and served under Drake Luft until the surface woman Marvel Frozen taught him of Drake's treachery.

Eventually, all kingdoms of Byston Well became either allied with or set against Drake. The continued fighting created growing concern, especially from Jacoba Quon, the leader of the A-Fellario.

Aura Battler Dunbine Episodes 28-38

28 "Goraon Launches"

Elle senses "a great shadow that darkens the mountains of Lau." Sho, Marvel, and Chum go in the *Fow* and Dunbine to investigate what is at the mountains after checking out Nebro. They encounter Jeril, who seeks to get back at Sho for defeating her and causing her to lose her status as an aura battler pilot. Meanwhile, on the *Will-O-Wisp*, Drake is disappointed that Bishot has sent only one ship to join his fleet in the upcoming battle.

As Jeril's troops fight a losing battle she is ordered to rendezvous with the main fleet at Kara-Kara. She attempts once more to hit Marvel, but ends up losing her Tangi, humiliating herself again. Back on the *Will-O-Wisp*, Drake orders his forces to begin the attack.

As the Zellana approaches the mountains of Kara-Kara hidden forces attack. Phoeyzon, King of Lau, greets the *Zellana* in his aura battler Botune. He explains that his soldiers didn't expect the *Zellana* so soon, and thought that it was one of Drake's ships. The King asks Nie why they arrived so early. Nie explains Elle's premonition, to which Phoeyzon asks, "Does she have spiritual powers?" Sho interjects that he also feels that she is hiding a great power. Phoeyzon, surprised, asks that since the holy warrior Sho can sense this great power, what alliance does he offer? Sho replies, "We will fight as the King wishes." "Then fight as holy warriors for me," commands Phoeyzon. Just then, Drake's forces approach, ending their conversation.

The attack begins, with both sides inflicting damage on the other. But as the battle continues there is no clear winner. Drake decides to order his ships to move in. As the *Will-O-Wisp* approaches, Phoeyzon orders all his troops to retreat from Drake's ship and has his hidden ship, the *Goraon*, ambush Drake's forces from the ground. As the *Goraon* causes heavy damage Drake orders a retreat and ends the battle. Elle warns Sho and the others that the King may use this great power unwisely and bring destruction to Byston Well. She tells Phoeyzon to use the power wisely for Byston Well's benefit and asks Sho and Marvel to help the King.

29 "Billbine Appears"

Tension mounts as Drake and Phoeyzon prepare for the upcoming battle. In Drake's camp, Allen and Jeril promise to go on a date after the battle while in Phoeyzon's camp the men argue over their next move. Much to his subjects objections, King Phoeyzon orders Castle Tartara be deserted.

As the *Zellana* awaits to ambush Drake behind Kara-Kara, Sho tells Marvel: "Drake has been able to fight because of his evil ambition, but we have been fighting for justice; therefore, we will win."

Drake begins to cross Kara-Kara and attack Tartara. The castle falls. Behind its walls, the leader of Phoeyzon's men, who has insisted upon defending their castle to the death, breathes his last words. "Flowers in spring, mirages in summer, leaves reddening in autumn, white snow in winter, all are no longer."

King Phoeyzon, alone in a Botune, tries to enter the hanger of the *Will-O-Wisp*.. Jeril kills him in front of Sho, whose Dunbine goes out of control when newcomer to the battle, Tod, suddenly attacks it. The new Billbine arrives to the rescue as a gift from Ciela Rapana of Na. Sho makes a comeback in the Billbine and kills Allen, breaking Jeril's date.

Drake hears of the reinforcement from Na and decides to make Tartara his base until reinforcements from Bishot arrive.

30 "Silky's Escape"

As Lau's forces retreat, Sho continues to fight in the Billbine, testing it to its limits. Despite Captain Abe's order to fall back, Sho feels that if they retreat now, Phoeyzon's death would have been in vain. Eventually, however, Marvel manages to pursuade Sho to return to the *Goraon*.

At the *Goraon's* temporary base, Sho and Marvel argue over Billbine's use. Captain Abe tells Sho that although he understands, Sho should be aware of the right time and place for his actions. He is frustrated though that the Billbine is strong because of its mechanical strength alone and not the pilot's aura power.

Soon afterwards, Hon Won rushes into the briefing room of the *Goraon* with detailed information on Drake's forces. He also tells them that Shott Weapon has converted Lars Wao into a weapons factory. Sho suggests that they attack the factory since it is the source of Drake's military supplies. Everyone agrees, since Drake is probably overconfident after capturing Tartara. Sho and Marvel take on the mission.

Upon landing near Lars Wao at

Romun Given's old house, Sho, wondering about the fate of Silky Mau, suggests rescuing her before the attack. Chum goes to check if Silky is still at Lars Wao. Musin Poe, flying overhead on patrol, notices the aura lighting from Silky's flight. She bombards the area below, causing Sho and Marvel to attack and retreat. Musin does not pursue them since she is only concerned that they do not get close to the secret factory. Afterwards, Chum returns from Lars Wao and confirms that Silky is still there. Sho feels that it's better if he went alone to escape detection. Sho seems to enter the castle undetected. He wonders, however, why he could sneak in so easily and thinks that it might be a trap. Sho makes it to Silky's water prison, but Silky tells him that it is impossible to rescue a Fellario that is surrounded by a field. Sho, puzzled by her reply, grabs the latch to the door of the prison, removing a magical parchment. Now free of the prison, Sho and Silky hasten their escape. They stumble across Sho's motorcycle, which to his amazement still runs. The guards soon discover the escape and chase after them. As they race through the forest in the dark, Musin who is flying overhead spots them. Luckily, Marvel saves them in the *Fow* and brings them back to the Given manor. Sho and Marvel take off and engage Musin's forces, forcing her to retreat.

Just then, a mysterious light envelops the group and takes them to the Land of Water. Jacoba has summoned them and decrees that Silky Mau shall become a Mi-Fellario for 500 years and live in the Land of Commons for breaking the law of the A-Fellario. Jacoba then asks how she can thank the surface people for saving Silky. Marvel asks if Nauku Rabe, the A-Fellario who brought her to Byston Well, is under punishment and if so, to lift it. Jacoba agrees and makes Nauku Rabe an A-Fellario again, but erases her memory and has her start anew. Jacoba explains that before machines came, Byston Well and the surface world were separated by life and death. Since their appearance, the laws have been broken. Jacoba suggests the will of Byston Well is trembling in fear, perhaps because of its impending destruction. "Time is testing us, and we Fellario cannot control everything . You must eliminate all the causes of chaos in this land, the machines, from Byston Well," says Jacoba. Sho responds, "We promise, Jacoba Aon." Jacoba then sends them back to the Land of Commons.

31 "Omen of the Black Knight"

On the way to Na, Sho reflects on Ciela's words, "You do not know what you are fighting for." Now that he has made his promise to Jacoba, he can dismiss her words. Suddenly the Black Knight, mounted upon a Zwarth, attacks them. "This can't be Ciela's welcoming party," they realize.

Despite the Black Knight's ambush, they safely arrive at Ciela's castle, Uropolos. Much to his annoyance, Sho sees Na's new aura ship, the *Grand Garan,* under construction. "Machines are spreading," he laments. Reunited with the rest of the *Zellana's* crew, Sho and Marvel go to see Ciela with everyone else.

"I heard you met Jacoba Quon, the A-Fellario," says Ciela. "What did she have to say?"

"She fears aura machines are distorting the Land of the Commons," answers Sho.

"How did she say we could prevent this?" asks Ciela.

"She said there was no other way but to eliminate all aura machines from this world," responds Sho.

"You have seen the *Grand Garan*, have you not? Is it also evil?" asks Ciela.

Sho: "Of course."

Ceila: "Even our construction of the Billbine?"

Sho: "There is no exception."

Ciela: "You use the Billbine. How do you explain this paradox?"

Sho: "We must use poison to conquer poison. Then, we shall abandon all machines in Byston Well."

Ceila: "Will you be able to do that? After the last battle, will you sink the Grand Garan?"

Sho: "If that is the will of Byston Well."

Away in the Kingdom of Ku, King Bishot receives with amusement Drake's order to invade Na. "Drake must be having a hard time lately." He explains to his entourage that he wants to let Drake do the dirty work and take the fruits for himself. In the courtyard, his "guests," Louser and Riml Luft, arrive. Riml greets Bishot with a double slap in his face.

Meanwhile at Tartara, the *Zellana* surprises the *Will-O-Wisp* just when it is about to launch for Na. In the battle, the Black Knight attacks again and reveals his obsession for revenge against Sho. Suddenly, a strange light radiates in the combat zone as Jacoba commences with a mysterious ritual in the Land of Water.

32 "Resurface"

A strange light is in the sky, puzzling everyone in battle. In the Land of Water, Jacoba chants, "Evil lights that emit aura, leave this world by your own power. Eliminate chaos from this world, and restore Byston Well as the resting place of the soul." Elle feels that there is a shadow greater than the one she felt when her grandfather, Phoeyzen, died. Sho wonders if Jacoba is behind this strange disturbance. Back in the Land of Water, Jacoba summons all her aura power and says, "Aura power of Byston Well, eliminate all the sources of evil, the machines." With that, *all* the machines in Byston Well begin to glow, making everyone panic. The aura machines disappear. Expiring, Jacoba says, "If my life alone can save Byston Well..." She looks at her crystal ball, which shatters, and then Jacoba dies.

Tod Guiness returns home in his aura battler to a suburb of Boston on Earth. Entering his home he encounters his mother, who is surprised to see him alive. She doesn't believe him when he explains his disappearance. Just then, Tod hears sirens approaching and decides to leave. Outside, a policeman, recognizing Tod, asks about the aura battler. Tod tells him it's a secret weapon of the military but the policeman, remembering reports of Sho and Garalia's destruction of Tokyo, thinks that he's an imposter. He begins firing on Tod, forcing him to leave.

Near Dallas, Texas, Marvel Frozen's parents are reflecting on their daughter's disappearance months ago when she returns home in the Dunbine with a flash of light. Her mother is glad to see her, but her father pulls a gun and demands proof that she is really their daughter. Marvel tries to reason with him, saying that it's just like her father to be distrustful. Meanwhile, in Tokyo, Sho Zama and Chum Huau, in the Billbine, land on his parents' home. He decides that it's no good to stay in Tokyo and takes off.

The rest of the forces from Byston Well appear in various other places. Bishot, confused, appears in the Indian Ocean in his aura battleship, *Ghia Garing*. Shott, appearing off the coast of Australia in his aura cruiser, *Sprigand*, realizes that he has made it back to the surface world with all these aura machines at his command. In South America in the upper Amazon, the *Goraon* appears. Elle, remembering Sho's descriptions, discovers that they are on the surface. Over Shanghai, the Black Knight fights Chinese Mig-21s, easily gaining the upper hand.

Meanwhile, back at the Frozen ranch -- Marvel, now reconciled with her parents, watches the news on TV about aura battlers appearing all over the world. She tells them that she must leave to stop the fighting. Back in Japan Chum, spying on an inn, discovers the others appearing via TV and reports back to Sho, who is hiding underneath a cliffside. He deduces that Jacoba must be responsible for his return to the surface and if so, that all the aura machines must have been removed from Byston Well. Just then, the Billbine's radar detects an object approaching so they intercept it and discover that it is the Black Knight. Sho tries to stop him, warning him that aura machines are uncontrollable on the surface. Suddenly, F-15's from the Japan Self-Defense Force attack them but with no effect. The Black Knight continues to attack until Sho's Billbine damages his Zwarth, causing him to crash into the ocean. Returning to his hideout in the cliffs, Sho reflects on the critical situation.

33 "Machines Deployed"

Dawn. A PS-1 from the Japan Self-Defense Force (SDF) escorts the Billbine to a base on a remote island, where the commander recognizes Sho. "Why have you come here? ...I was exiled to a place like this to take responsibility for the mess you made in Tokyo ...Looks like your Byston Well is waging war against the surface, isn't it?. ...The death toll in Shanghai is already comparable to Tokyo."

While investigating Sho, news of an aura battler sighting above Dallas reaches the base. The commander decides to trust Sho and gives the Billbine a temporary SDF registry number. Sho goes to help an aura battler, which is Marvel's. Above Las Vegas, Marvel has a hard time fighting Drake's forces as the USAF vainly tries to protect the city. Sho arrives to her aid, but so do the reinforcements for Drake's party. Marvel says, "Let's get out of here."

Elsewhere, Drake observes that the surface weapons are completely ineffective against aura machines.

Sho and Marvel find refuge in Hawaii, where they visit Marvel's old friend Barbara in Pearl City. She welcomes Marvel and thinks she has eloped with Sho. Barbara's naval officer father is busy on the West Coast investigating the aura battler sightings. She tells them, "Father says he's seen nothing like this since Pearl Harbor." Marvel muses, "Gee, I wonder where they come from, outer space?" Listening to the women chat, Sho notices he understands Barbara's English as though it were Japanese.

Meanwhile above Boston, Tod's Air Force Academy classmates hostilely greet him. "Listen, you imposter! Tod Guiness died in an accident during training." He decides to head south and finds the *Zellana* in Columbia. Sho and Marvel also arrive after learning of its location. Fighting them, Tod loses once more.

34 "Aura Barrier"

Musin battles jets over Australia while Shott, watching from the *Sprigand*, confirms that the aura barrier works on aura machines on the surface. He sends Zet to find the *Zellana*, which has taken refuge on a deserted island in the South Pacific. On the Zellana, Sho and Marvel work on setting up a satellite dish to receive broadcasts. On its bridge, Nie and Keen discuss how to avoid contact with the surface forces while trying to destroy Drake. Sho and Marvel come up there to tell them to head for Europe, since broadcasts report sighting a fleet whose descriptions match Ciela's ship, the *Grand Garan*.

Nearby, a squadron of Harriers encounter Zet's reconnaissance group. They attack to no effect, but the stray shots force the *Zellana* to give up its position and flee. The Harriers attack the *Zellana*, but the ship's aura barrier protects it from harm. The *Zellana* gains speed and altitude, thus outrunning the Harriers. Sho and the others go out to fight Zet, who can still pursue the *Zellana*, but missiles from the surface interrupt them. Zet retreats.

The *Zellana* begins to cross the Himalayas. Below, the Three Red Knights of Bishot's Kingdom of Ku search for the *Grand Garan* and the *Goraon*. Just then, the *Zellana's* radar picks up the Three Red Knights approaching. Garamity, the leader, tells the other Knights to report that they have found the *Zellana* and orders them to attack. Keen, Marvel, and Sho take off to fight them. The Three Red Knights, concentrating on the Billbine, damage it and knock Sho unconscious. The Billbine plummets down to the snow-covered mountains.

On the *Zellana*, Nie detects distant emissions from the Goraon and wants Marvel, waiting on the flight deck in the Dunbine, to come up to the bridge to help direct them towards it. Marvel, however, wants to help Sho and takes off. Sho awakens but realizes that Sho's aura power is too weak to even move the Billbine. He manages to fire a single shot which Marvel detects and arrives to save Sho. As Marvel carries his Billbine back to the *Zellana*, the Three Red Knights attack again. Sho, fearing for Marvel's safety, suddenly recovers and counterattacks, killing two of the Red Knights. Garamity, outnumbered, retreats.

Afterwards, Marvel asks Sho, "Were those three pilots powerful because we're on the surface?" Sho replies, "The first time I distributed too much aura power and lost consciousness." Nie tells them that they've located the *Goraon* so they head north by northwest. Meanwhile, aboard a Japanese freighter, Barn, rescued from the water, refuses to let the crew look at his sack. They leave him to sit and watch the sun on the deck.

35 "Incandescent Goraon"

In Mongolia, the *Zellana* detects nuclear explosions below the thick clouds, prompting Sho and Marvel to investigate.

The scene is the Indian Ocean. Zet has rescued Barn, the Black Knight, from the Japanese freighter. Grateful to be back on the Zwarth, Barn heads for the Himalayas where the *Goraon* has reportedly been seen.

Sho and Marvel find the *Goraon* at ground zero, unharmed because of the aura barrier. Barn and Zet also arrive and attack them but a medium-range ballistic missle interrupts the fight. Sho and Marvel are incredulous to have survived in the middle of a nuclear explosion. They land on the *Goraon* to be reunited with Elle, who introduces them to the Soviet envoy Tolstol Cheshrenko.

Tolstol wants to stop the Soviets' attacks after learning of the *Goraon's* sincere desire for peace and asks for their cooperation. Sho and Marvel escort Tolstol, who pilots a Boson rather well for his first time, making Sho suspect he is a spy. Marvel trusts Tolstol, and Tolstol himself reveals his longing to serve a noble cause because of his aristocratic ancestry. Finally, Sho accepts his innocence.

The *Zellana* lands on the *Goraon* only to be ordered to immediately follow the Dunbine and Billbine.

Barn and Zet spot Sho, Marvel, and Tolstol and attack them. Tol-

stol is almost downed but luckily Keen saves him. Zet runs out of shots and must retreat with Barn. Sho says, "I'm sure they'll be back." The Soviets launch a nuclear missile at the *Zellana* to no avail. The attack provokes Tolstol to take off in a Botune to continue his mission. The same attack also attracts the Black Knight, who once again attacks. Tolstol dies trying to ram his flaming Botune at him. His death provokes Elle to project her aura power on the Black Knight, weakening his aura power and thus allowing Sho to destroy the Zwarth. Once again, the Black Knight escapes. Elle mourns in front of Tolstol's wooden grave after the battle.

36 "The Enemy is Ghia Garing"

Flying over Pakistan, the *Zellana* is equipped with an inexpensive radar that Sho purchased in Hawaii. Sho regrets the purchase because the radar has a limited range of 50 km and is already beginning to fail. In India, the *Ghia Garing* has made a temporary base. Garamity confidently takes off with his regiment with the intention of sinking the *Zellana*.

On the *Goraon*, Elle has locked herself into her room and refuses to take command. On the bridge, Captain Abe asks Sho about acquiring a more powerful radar. Since they have plenty of gold, they decide to try and barter for a new radar. They take off for New Delhi.

Sho and Marvel negotiate with the representatives of IBN, McGovern and Charley Cummings. They are offered a sattelite receiver for few gold bars. McGovern informs them that his company's motto is "to help anyone in need... if he has the money." He offers Charley as a warranty for the performance of the equipment. "Merchant of death," says Marvel.

Garamity's forces spot Sho's group as the equipment is being loaded onto the *Fow*, which forces the group to make a hasty getaway. Charley later installs the new radar system (range: 500 km) on the *Goraon*. Captain Abe tells Sho that now they can locate the *Grand Garan* in no time. Sho warns that some countries may not be as friendly to their arrival.

Meanwhile, the Black Knight has returned to the *Ghia Garing*. Zet shows him the new aura fighter Garaba, which he is to test pilot in battle. The *Ghia Garing* launches a new offensive against the *Goraon*, with Garamity leading the forces.

In her room on the *Goraon*, Elle wonders why she was so attracted to Tolstol, considering the fact that she came from Byston Well and he came from the surface. Marvel stops by to talk with her and reminds her of a queen's duty to her people. Chum and Keen then come in to inform of the oncoming enemy forces, which prompts Marvel and Keen to leave together. Alone with Elle, Chum says that some people die without ever being loved.

Sho is on the flight deck of the *Goraon* and worries that Keen is too eager to fight. Marvel reassures Sho that she'll watch over Keen, who says to herself that no one would mourn if she died in battle. Via the monitor Sho tells Elle, "I won't say anything to you, except that your soldiers are waiting for your word. 'Go die for me' gives them a thousandfold of courage to fight."

The battle begins. Marvel loses track of Keen during the fighting. Elsewhere, Keen has been hit because of her haste and begins to plummet to the ground in her flaming Botune. Nie spots her and flies out on a gli-wing, catching Keen just before she crashes. Nearby, Marvel is fighting Garamity, who is obsessed with destroying Dunbine, so much so that his obsession continues even when his Vieres loses its head. The Billbine arrives and strikes a telling blow to the cockpit of the Vieres, killing Garamity and thus ending the battle.

Elle decides to continue her life and dons her armor. She tells Captain Abe to assemble her forces, informing him that they will engage the *Ghia Garing*, fleet to fleet. Elle says to herself, "Tolstol, I will be a queen."

37 "Hyper Jeril"

Over an Indian village the *Goraon's* fleet flies ominously overhead. Everyone prepares for the coming battle as they will come in contact with the *Ghia Garing* in one hour.

On the *Ghia Garing*, Louser's appearance surprises Barn the Black Knight when he goes to meet Bishot. "Who is this strange knight?" asks Louser.

"I was disfigured in battle, hence this mask," the Black Knight explains, puzzled why she is with Bishot.

After a short battle against the *Ghia Garing*, Elle has a vision of "an aura battler and a red-haired woman with too much power." Meanwhile, thanks to IBN's radar and Charley Cummings, Captain Abe locates the *Grand Garan* near the border between Poland and the Soviet Union.

Elsewhere, the Greek air force detects aura ships off Cyprus heading towards the Soviet Union. The commander consults Jeril Coochi-

bi, who has joined the air force. He asks her, "Can we assume they are the *Goraon* and *Grand Garan*?" She tells him, "Yeah. Let them get together and Europe will be in a mess. They plan to conquer the world, ya know. Let 'em take care of the *Grand Garan*, and we'll intercept the *Goraon*." Jeril takes off in her Leprechaun with a squadron of Greek air force jets, whose pilots envy the aura battler and Jeril, who has been to Byston Well. They even praise her as the "20th-century Joan of Arc." Jeril can only smile. "The dropout of Dublin becomes the Joan of Arc, eh?" she remarks to herself.

Elle's "red-haired woman" turns out to be Jeril after all. The woman gives Marvel a hard time, so Sho joins Marvel to fight Jeril. Shouting to them, "Don't underestimate me!" Jeril goes into hyper-mode. As Jeril's hyper-Leprechaun grows into a giant, she says laughing, "My enemies look small! This means I'm going to defeat the Dunbine and Billbine." She heavily-damages the Dunbine, leaving Sho to fight her alone.

Elle tries to negotiate with the Greek commander, who refuses to believe anyone but Jeril, the Joan of Arc. As the negotiations fall apart, they see the giant Leprechaun start to disintegrate from uncontroled excess aura power. Sho shoots into the cockpit, killing Jeril. The commander realizes that Jeril was no Joan of Arc and orders the squadron home.

38 "Time Bomb"

In Europe, the *Goraon* and its accompanying forces travel northward. Aboard, Elle says that she must locate the *Grand Garan* to talk with Ciela Rapana. She sends out the *Zellana* and two Grimlies to find it, since the *Ghia Garing* is still close by.

On the *Ghia Garing*,, Bishot discovers the *Grand Garan* with the long-range radar he had bought from IBN. Behind his back, the IBN representatives Fred and Lana talk of their jealousy of Charley Cummings' success, prompting them to sell their equipment to Bishot. They calculate that if the people from Byston Well fight among themselves, IBN will profit. Bishot orders Zet to lead the attack on the *Goraon*.

Just outside Kiev, the Soviet army surrounds the *Grand Garan*. An envoy, Niezhensky, lands on the *Gran Garan* with a gift for Ciela. Nearby, the *Zellana* detects Zet's forces approaching so its squadron takes off. Sho worries that Marvel is rushing into battle because of what happened to Jeril. Fighting haphazardly, Marvel attracts Zet's attention.

Back on the *Grand Garan*, Ciela and Niezhensky negotiate on the Soviet Union's acceptance of the *Grand Garan*. Though his words sound sincere, Ciela tells Niezhensky, she cannot trust an envoy who surrounds her ship with arms. Dissatisfied, Niezhensky tells her that the army will withdraw but that the *Grand Garan* must leave the country immediately. He leaves her a gift -- a wardrobe -- which represents his country's best craftmanship and his willingness to still talk.

Defending themselves from Zet, Sho's Billbine transforms to Wing Calibre mode to escape with Marvel's Dunbine riding on top. Meanwhile, near the *Grand Garan*, the Soviet army learns that Niezhensky has brought a nuclear bomb onboard the *Grand Garan*. Niezhensky, boarding his helicopter, tells the pilot to get away from the "tower" as fast as possible, while on the bridge of the *Grand Garan*, Ciela sighs, "I don't want to doubt him, but..." Close by, Sho and Marvel re-encounter Zet out on a test run in the new aura bomber, Bubuli. Its extending claws catch Sho and Marvel, who are surprised by its manueverability. Sho breaks free, but Marvel has trouble and must reach within herself for more aura power. Zet decides to return to the *Ghia Garing* for the Bubuli's maintenance and leaves his squadron to pursue the Dunbine and Billbine.

On the departing Soviet helicopter, Niezhensky tells the crew that when Ciela's ship sinks, the rest of the forces from Byston Well will surrender to the Soviet Union, giving them all their advanced technology. He assumes that the *Grand Garan*'s aura barrier will contain the explosion, thereby protecting Kiev from harm.

Sho and Marvel arrive at the *Grand Garan*, where Ciela greets them. Sho is suspicious of the Soviets' withdrawal without seeking conditions. They detect Zet's squadron approaching so Sho leaves to fight them. Nearby, the Mi-Fellario look inside Niezhensky's wardrobe and hear a ticking noise. Marvel doesn't hear it, but upon closer inspection of the wardrobe she finds a micro-nuclear bomb ticking under its wood. Rushing into the Dunbine, Marvel takes the bomb and throws it high into the atmosphere. It explodes, killing Niezhensky and destroying the withdrawing Soviet forces and Zet's squadron. Marvel survives, much to Sho's relief. "I can use the barrier too..." she remarks to herself.

Article by:
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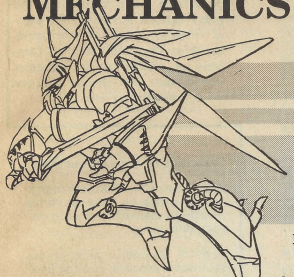
Dunbine was created by:
Yoshiyuki Tomino

Produced by: Sunrise

Errata: Last issues Dunbine episodes 20,21 22 should read 23,24,25 and 23,24,25 should read 20,21,22.

AURA BATTLER MECHANICS



By: James Christiansen

The fighting machines of *Aura Battler Dunbine* are rather unique in the world of robot animation in that they are bio-machines. They are made from high-tech components, integrated circuitry, artificial ligaments and muscle fiber. They are inspired by the fearsome creatures of Byston Well and are a true blend of biology and mechanics. Aura battlers are given purpose and life only by the pilot's force of will – his aura. As the power level of an aura battler increases, the consciousness of the pilot expands, thereby refining the aura each time it is used. By applying aura energy a pilot can operate his aura battler, open a gateway to other realities, or even deflect a nuclear blast.

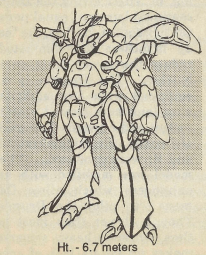
Aura energy can be manipulated to create an aura barrier, a defensive shield surrounding the aura battler. Further energizing of the aura barrier can produce aura glow, a state where the defensive aura barrier becomes an offensive weapon and is able to burn through solid objects.

If the aura drain is too great it can physically weaken the pilot and in some cases can result in unconsciousness. The strength of an aura battler is proportional to the strength of its pilot and his aura. Pilots with weak auras are quickly defeated by those with more powerful auras. This strength is expressed in units of aura.

Aura energy is collected by a device called an aura converter through contacts in the pilot's chair. It is then converted into usable power and stored in an aura capacitor which the aura battler can then draw upon to power its engines, weapons, etc. If it is destroyed, the aura capacitor releases its stored energy, either leaving the aura battler powerless or destroying it in the resulting energy feedback.

The Commons of Byston Well cannot effectively operate aura machines without the aid of a device known as an aura enhancer. The aura enhancer draws power from the area around the aura battler and boosts the power available, allowing a pilot with a weak aura to operate machinery as efficiently as the pilot with a strong aura. The aura enhancer is limited by the natural aura barrier to avoid being consumed by the infinite energy of hyper-aura state.

An aura increaser is not a specific device but rather a complex network of integrated circuits designed to expand the boundaries of the aura barrier. When the aura increaser is activated the pilot and his aura battler enter a condition of bio-mechanical symbiosis, canceling the protective aura barrier and expanding the aura power level towards infinity. This is known as hyper- aura power. However, since the aura increaser removes all limitations, the pilot's aura expands rapidly, often producing an aura overload and destroys both the pilot and the aura battler.



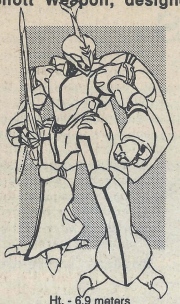
Ht. - 6.7 meters
Wt. - 5.1 Luft tons
A.C. Factor - 78%
R.A. - 13

Aura Battler Prototype
GEDO
Shott Weapon, designer

Gedo was the first aura battler designed by Shott Weapon. The direct predecessor to Dunbine, Gedo was an aura-mechanic prototype with poor performance values, low armament and low power efficiency.

While Drake never used Gedos in combat he found it beneficial to sell them to Fraun Elf. Not only did Drake regain some of his initial investment but he equipped a potential enemy with an inferior piece of equipment.

DUNBINE
Shott Weapon, designer



Ht. - 6.9 meters
Wt. - 4.4 Luft tons
A.C. Factor - 92%
R.A. - 10

Based on the Gedo, Dunbine was the first power-efficient aura battler. It was the fastest and most maneuverable aura battler of its time and remained a premier aura battler throughout its career.
Dunbine's talons and much of its armor came from the Gatder, a large grazing animal of Byston Well while its canopy is made from the shell of a giant insect, the Kamai-Lug.

Three Dunbines were constructed by Drake but two of these were destroyed with the only remaining prototype flown by Sho Zama. As more powerful aura battlers were developed, an aura enhancer and an upgraded flight pack were installed to make Dunbine more competitive.

Dunbine's talons can be launched as projectile weapons while still being anchored at the base by a five-meter elastic cable. Both Sho Zama and Marvel Frozen make extensive use of Dunbine's leg talons by raking them across or grabbing onto other aura battlers.

Attached to the forearm, the four-barrel autocannon is held in place by the talons. The autocannon fires explosive shells supplied from a clip mounted on the gun's central surface. Additional clips are stored in a compartment at Dunbine's waist. Dunbine can mount two autocannons, one on each arm, though only one was generally carried.

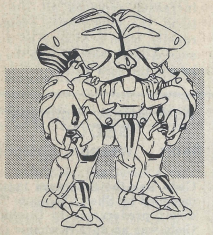
Definition of Aura Battler Stats

A.C. Factor — The percentage rate at which an aura converter is able to convert raw aura energy into power.

R.A. — Requisite aura or the minimum amount of aura power necessary to activate an aura battler.

Luft Ton — Byston Well equivalent of the metric ton.

DRUMLO
Shott Weapon, designer



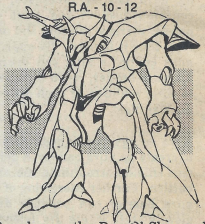
Ht. - 7.4 meters
Wt. - 6.9 Luft tons
A.C. Factor - 88%
R.A. - 10

Drumlo was the first aura battler to be built with internal aura-powered weapons and included many innovations which became standard equipment on successive aura battlers.

Most notable were the hand-mounted flame bombs which allowed an aura battler to fire a large burst of energy in one shot -- a kind of "aura torpedo." Each arm was equipped with one main launcher in addition to smaller launchers which fire in unison while the flame bomb is recharging, in effect giving the Drumlo continual bursts of equal power. On subsequent models, the "back up" launchers were eliminated to reduce the power drain on the battler. The Drumlo is also equipped with two additional aura launchers located near the cockpit and a sword. Two models of Drumlo, the original model A and B, were produced. The B model was modified with aura enhancers which allow Commons to pilot the Drumlo. Though slower than most battlers, Drumlo's heavy armament makes up for its lack of speed. Drumlos were used exclusively by Drake and the House Ku.

BOZUNE
King Phoeyzon, designer

Ht. - 8.2 meters
Wt. - 5.8 Luft tons
A.C. Factor - 66%
R.A. - 10 - 12



Based upon the Dan O' Shee and produced by the Kingdom of Lao, the Bozune became the standard aura battler of the anti-Drake forces. It was equipped with two hand-mounted "flame bomb" launchers and the standard sword. To give it more firepower, a hand-held Gatling rifle was developed.

Bio-Mechanics

You won't find exotic alloys or hydraulic servos in an aura battler. mechanics are limited to microcircuitry in the scanning and control systems. All other components are organic.

Aura battlers have both an endoskeleton (interior) and an exoskeleton (exterior) made from organic compounds similar to Kevlar or carbon fiber. The endoskeleton defines the form of the aura battler and is built around the pilot's compartment. It serves as an anchoring point for the flight pack and the artificial muscle fiber known as "maus." Shott Weapon, the creator of the first aura battler, solved the problem of articulation through the use of maus, an artificial muscle fiber which perfectly emulates the qualities of natural muscle fiber. Maus is grown for a specific function and is then anchored into place. The maus requires stimulation by electricity in order to expand and constrict, thereby making movement possible. A complex arrangement microcircuitry was necessary to deliver the charge, much in the way nerve cells carry stimuli to the muscles. Maus is attached to both the endo- and exoskeletons at key points. This complicates repairs to the battlers, as it was often necessary to remove sections of the exoskeleton to make repairs to the internal systems. Thus it was often easier to replace entire limbs or body parts rather than repairing them.

The exoskeleton defines the appearance of the aura battler and protects the pilot and support systems. It forms the armor of an aura battler and the mounting for all internal weapons in the exoskeleton. Exoskeletons are made of organic compounds, though some early aura battler designs actually used the exoskeleton of the Gatder, a huge Byston Well creature that resides in Byston Well.

The canopy of an aura battler needs to be durable and transparent. Conventional glass was not suitable because glass that was thin enough to be distortion-free would be too weak for combat. The people of Byston Well had known for years that the exoskeleton of a Kami-Lug was both tough and transparent and also readily available, making it economical. The Kami-Lug carapace behaves much like a two-way mirror; it is transparent on one side and opaque on the other. Typical canopies required either two or three inter-locking plates of Kami Lug carapace. Aside from the direct vision provided by the clear canopy, the pilot requires a support system of electronic optics divided into two types: enhanced visual scanners and tactical scanners providing the "heads up display" (HUD). The visual system is composed of a series of telescopic and wide-angle lenses mounted in each eye. They are linked to the two monitors on either side of the canopy which gives the pilot a 270- degree field of vision.

The HUD scanners are located between the eyes and give the aura battler the appearance of having a nose. They are responsible for all tactical data, range, targeting, tracking, etc. This data is then projected into the canopy by two sets of projectors near the pilot's head.

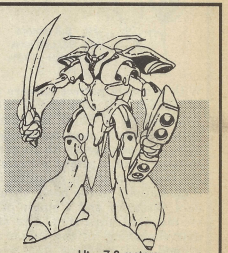
All aura battlers have radio communications. More advanced suits had televideo communications. aura battlers have no external broadcasters or receivers. Therefore, if a pilot wishes to speak with or hear those without transmitters he must open his canopy.

All aura battlers have two pairs of insect-like wings on their back which are used for stability while in flight. They are manually controlled and their action is similar to that of a variable wing fighter; held close to the body for dives and extended straight out for stability at slower speeds. These wings are not artificial -- rather, they are the natural lightweight and pliable wings of the Kami-Lug.

The flight motors of an aura battler convert raw aura energy into thrust, giving the suit the ability to fly. Most suits have two main flight motors, either mounted separately or together in a single configuration known as a "flight pack." Additionally, there are a series of smaller motors along the back and underside of the aura battler which assist mainly in takeoffs.

DAN O'SHEE
Designer, House Given

Dan O'Shee (DOS) was the first aura battler designed and built by House Given. House Given did not have Shott Weapon's insights to draw upon and consequently, DOS had thinner armor than previous aura battler designs. Although thinner armor facilitated increased speed and maneuverability in flight, DOS suffered a higher ration of damage to attack than any other aura battler. Its armament consisted of a scimitar and a four-volley reloadable rocket launcher.

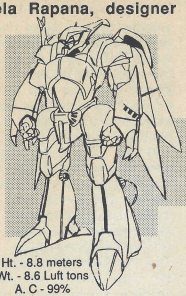


Ht. - 7.6 meters
Wt. - 5.2 Luft tons
A.C. Factor - 65%
R.A. - 10

BILLBINE
Ciela Rapana, designer

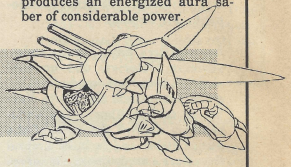
Billbine is the most unique of all the aura battlers because of its capability to transform between the aura battler and wing calibre (flight) mode. The wing calibre transformation allows Billbine to place all of its thrust and firepower in opposing directions, thus increasing its speed and combat ability

Billbine is equipped with aura increasers and, although not as aura-efficient as many later aura battler models, Billbine's high requisite aura factor compensated for this by making more raw power available. The low aura conversion ratio was to compensate for Sho Zama's high aura output and thus keep him from becoming too powerful and entering a hyper-aura state.



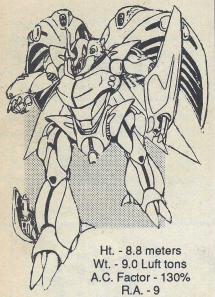
Ht. - 8.8 meters
Wt. - 8.6 Luft tons
A. C - 99%
R.A. - 14

Billbine's armament consists of a sword, cable talons, two over-the-shoulder aura shots and a rifle which also mounts an aura beam saber. By focusing the aura barrier around its sword, Billbine produces an energized aura saber of considerable power.



Originally painted in a red, white, and yellow color scheme, Billbine was later repainted in a green and grey naval camouflage pattern.

LEPRECHAUN
Shott Weapon, designer



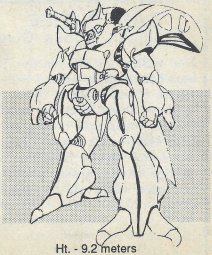
Ht. - 8.8 meters
Wt. - 9.0 Luft tons
A.C. Factor - 130%
R.A. - 9

With a nearly perfect balance of armament and aura power, the Leprechaun is Shott Weapon's most successful aura battler design. It is equipped with an aura increaser and is armed with nine internal aura shots, mounted in combinations on the head, shoulders, forearms and a single pelvic-mounted aura shot. The armor sheathing on the calves is hinged and contains four grenades. The shield not only holds Leprechaun's sword but two cable talons.

VIRUNVEE
Shott Weapon, designer

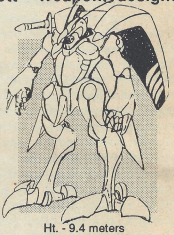
The direct successor to Dunbine, the Virunvee series is the first aura battler equipped with aura enhancers.

Like its predecessor, Virunvee has no internal weapons. The Virunvee is equipped with a four-barrel aura beam cannon mounted on the left forearm. Improved cable talons were installed and the tether lines were lengthened so that the claws had a lasso-like ability.



Ht. - 9.2 meters
Wt. -9.5 Luft tons
A.C. Factor -120%
R.A. -7

BASTOR
Shott Weapon, designer

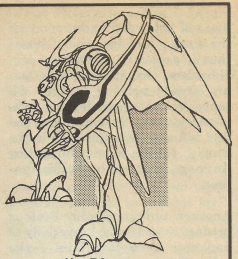


Ht. - 9.4 meters
Wt. - 7.1 Luft tons
A.C. Factor - 100%
R.A. - 5-8

Developed from the Virunvee series, Bastor is the first aura battler to be equipped with a self-attuning aura enhancer. The Bastor automatically sets itself to the aura power level of its current pilot, thus effectively eliminating the problem of tuning the enhancer to each individual pilot. R.A. factors of 5 to 8 were set and enhanced to levels of 12 to 16, respectively. Pilots could now perform at their absolute peak aura efficiency. The Bastor's armament is identical to that of the Virunvee series and is used exclusively by House Drake.

ZWARTH
Shott Weapon, designer

Zwarth is Shott Weapon's final aura battler design, equipped with huge thrusters and numerous missiles. Its aura enhancer enhanced an R.A. of 10 to 16. In addition to missiles, Zwarth carries a shield on its left arm that holds its sword, two cable talons and three aura shots. The right arm is equipped with only two cable claws, giving Zwarth a free hand with which to wield its sword. The Zwarth is used exclusively by Drake.

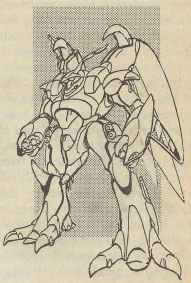


Ht. - 7.9 meters
Wt. - 7.6 Luft tons
A.C. Factor - 120%
R.A. - 10

WRYNECK
Bishot Hatte, designer

Custom designed for Tod Guiness, the Wryneck is the only Bishot suit equipped with an aura increaser, making it his most powerful design.

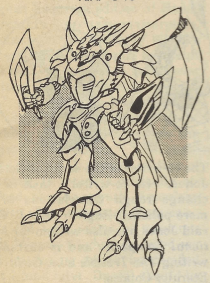
All of Wryneck's weapons are built internally. The shoulders contained two groupings of eight missiles each. The hip missiles are mounted in groups of four on each hip. The arms continued Bishot's concept of extended armor. The flared armor sheathing contains two cable talons and an aura shot each. The Wryneck is also armed with a sword .



Ht. - 8.5 meters
Wt. - 9.2 Luft tons
A.C. Factor - 130%
R.A. - 9

VIERRES
Bishot Hatte, designer

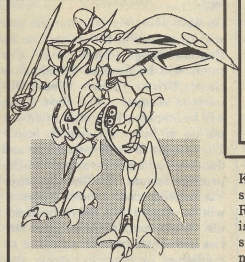
Ht. - 9.1 meters
Wt. - 9.5 Luft tons
A.C. Factor - 120%
R.A. - 8-16



Vierres is the first aura battler designed by Bishot Hatte. Produced exclusively by the country of Ku, it is the only aura battler to make use of external armor plating.

Armor plates at the waist protect the hip joints in addition to flared plating, resembling small shields on the forearms. Each shield contains two cable-claws, and a mounting groove for the two battle axes that the Vierres carries in place of a sword. Additional armament includes two hand-mounted "flame bombs" and external shoulder-mounted aura shots. Vierres proved a successful design and replaced the Drumlo as the standard aura battler of Ku.

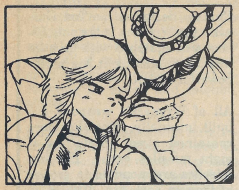
BOTUNE
Lao designed



Ht. - 7.0 meters
Wt. - 4.6 Luft tons
A.C. Factor - 110%
R.A. - 8

King Phoeyzon's first suit designed with an A.E, boosting an R.A. factor of 8 to 16. The Botune is armed with a sword and aura shots in each hand and two mounted on either side of its hips. In addition, the Botune's canopy is secured by two special talons which help prevent it from being pried open during combat.

continued from page 13

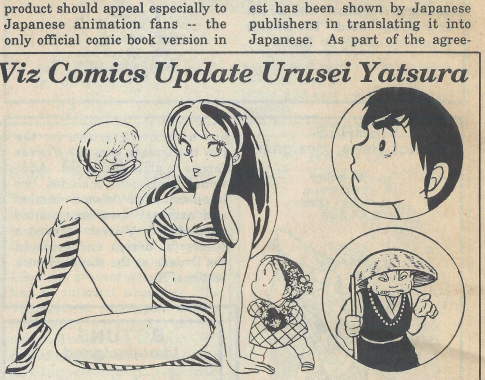


"*Appleseed*," states Lewis flatly. "*Appleseed* has got to be one of the finest Japanese SF comics ever written. Anyone who's seen the *Black Magic M-66* video knows something about Shirow's work (he' wrote and directed it), but that's a children's book compared to *Appleseed*." Due out this fall from Eclipse, Appleseed (the title will likely be changed before publication) is, according to its creator, a kind of post-Armageddon "Hill Street Blues", with heroine Deunan and cyborg-mentor Briareos braving a minefield of power politics in a post-war mechanical utopia while they try to emerge intact from their service in a high-tech SWAT team. Shirow is rewriting the rules on the use of screen-tones in comics; his explosive art as well as his brilliantly realized future society have earned *Appleseed* Japan's top SF prize (equivalent to our Hugo Award).

If *Appleseed* is the u;ltimate in gritty combat-armor action, *The Five Star Stories* by Mamoru Nagano is like no other comic in Japan. Nagano's style owe's nothing to anyone but himself; his spidery drawings at first seem deceptively simple, but on closer look reveal a firm storytelling style and the same outstanding design sense that has made him one of Japan's hottest mecha designers. Toren Smith is impressed by the richness of Nagano's vision: "The action stories are like windows into a fiercely detailed future. Mamoru has produced volumes of notes and background for the stories, and the reader senses that hidden reality beyond the panel borders." Fanatic *Five Star* fans are already mobbing Japanese SF convention masquerades and comic conventions. American fans can find out why later this year in the English version to be published by *Animag*, produced by Studio Proteus.

Another unique Studio Proteus product should appeal especially to Japanese animation fans -- the only official comic book version in any language of the infamous *Dirty Pair*. "It's not as serious as the rest of our projects," admits Smith, "but it's a hell of a lot of fun." With the express permission of Haruka Takachiho/Studio Nue and animation company Sunrise, Studio Proteus is coordinating the production of an original series to be written and drawn by American comic artist Adam Warren. "Adam's art is phenomenal. I've shown it on both sides of the Pacific." In fact, interest has been shown by Japanese publishers in translating it into Japanese. As part of the agree-

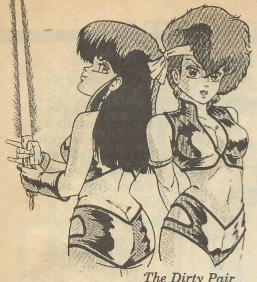
Viz Comics Update Urusei Yatsura



On May 24th, Viz Communications will be releasing the newest in its English manga (comic) line. The comic will be Rumiko Takahashi's classic *Urusei Yatsura* (Those Obnoxious Aliens). The first issue will be 56-pages long with a fold-out pin-up of Lum, the female lead. The comic will be 48-pages long and duo-tone, and will be printed in the prestige format. Unlike the other Viz publications, *Urusei Yatsura* will be printed on a monthly schedule. While some of the original stories are considered too ethnic to be published in America (many stories are based on aspects of Japanese culture), Viz will attempt to publish as many of the stories as they can.

The co-writer of the series is Gerald Jones. (A co-writer's task is to change rough translations to a more-polished English form.) Gerald Jones has also written for *National Lampoon* and is currently writing *The Trouble with Girls* for Eternity Comics.

Viz is currently planing on producing a comic that reflects the style done in Japan. The Japanese print their comics on a weekly schedule and combine many stories, printing them in a single book. This Viz Communications project is slotted to start late this year or early next year.



The Dirty Pair

ment with Takachiho, Studio Proteus also has the rights to his *Crusher Joe* novels. "And as soon as I find a suitable artist," says Smith, "You'll see that on the stands, too."

Studio Proteus has other irons in the fire as well. Smith and Lewis are working together with Viz Comics and Tokuma Shoten on the English-language edition of Hayao Miyazaki's legendary masterpiece, *Nausicaa of the Valley of Wind*, a manga Lewis maintains is one of "the best science fiction novels ever written, in any language, any media." Smith agrees wholeheartedly, saying "It's an honor to be working on it." He tells how the project came about: "I wrote a piece for the Japanese edition of *Starlog*, in which I critically attacked the hackwork American version of the animated *Nausicaa*. This led to a series of meetings with Miyazaki (who had loved my article) during which he decided that I (and later, David) should be the one to adept the original manga." They are also working with Japanese animation companies, and are negotiating for several more exceptional Japanese comics. "We want to give American readers what we consider to be the very best of what's out there in manga," says Lewis. "These are all books we've been reasding and re-reading ourselves, books that would be read everywhere if it wasn't for the language barrier."

Studio Proteus doesn't have any illusions about how hard success comes in the comics business. And it's suffered enough setbacks and frustrations in its first year to know that even the best-laid plans of Nezumi and ningen often go astray. But even if just some of the projects under consideration see fruition, Smith and Lewis say it will have been worth the effort. "I changed my whole life, and made a lot of sacrifices to get this far," says Smith intensely. "I only did it because the material and the job warrant it. These are brilliant comics, and they deserve the best treatment possible. David believes that, too. We have to do this." If success comes knocking on Studio Proteus' door, American manga fans will be the first to know.

Dirty Pair Comic is copyright Adam Warren/Studio Proteus/Takachiho/Nue/Sunrise

Nausicaa comic is copyright Miyazaki/Tokuma Shoten

Five Star Stories is copyright Nagano/Toys Press.

Appleseed is Copyright Masamune/Seishinsha

Editoral Continued

continnued from inside cover

state of new animation coming to America. From conversations with TMS and Harmony Gold, it is apparent that most TV stations believe the robot-oriented shows are dead. Robotech died from a foul-up in toy sales which resulted in a lack of advertising revenues for stations that carried the show. As for shows from Japan, which TMS has a large catalogue, apparently TV stations frown upon Japanese TV shows and believe there is no interest in them. As for those that do make it here, they are re-edited because stations feel their key viewing audience (the toy buyers) is in the 8 - 12 age group while the Japanese shows were originally geared for 13-18 age group. Studios such as TMS are not interested in pushing hard-to-sell Japanese shows, since most of their money is made on shows they produce for the U.S., such as Bionic Six or Duck Tales. However, if a station wants one of their Japanese shows they will sell it to them.

Since TV stations want shows that carry good toy advertising, it would be hard to put a Japanese show on the air unless it carried at least some assured advertising. Harmony Gold attempted this with Robotech and had some success, but problems with the toy line eventually doomed the show. G.I. Joe is an example of one of the more successful shows with toy backing. Thus, the real people to contact would be the companies putting the entire show and toy package together. Unfortunately, we have no idea who these people are until the show is on the air. Mr. Owens is right on target -- the prospect of fan influence appears pretty grim. But I for one feel, why shouldn't we give it a try? Go ahead and tell the television stations broadcasting your shows what you want to see. Tell the people who have produced shows what you would like to see in the future shows they do. In addition, there may be hope on public television, which is not restricted by advertising. One station in our area has a regular Sunday night science fiction schedule of hard-to-see science fiction shows. We've been putting together a proposal of several shows they could look into obtaining.

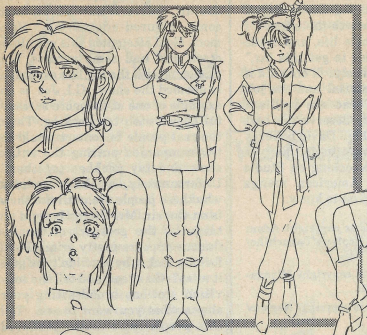
As for films coming to America, your best bet is to write the companies doing the American production work. Unfortunately we cannot give you these names in this magazine. Since we do not wish to be involved in the instigation of any problems or benefits that could arise from letter-writing campaigns or other such activities. You can find them out fairly easily with just a little research, starting with the box that the movies come in.

Thanks for the letter, Greg, and thus giving us something to write about in our editorial.

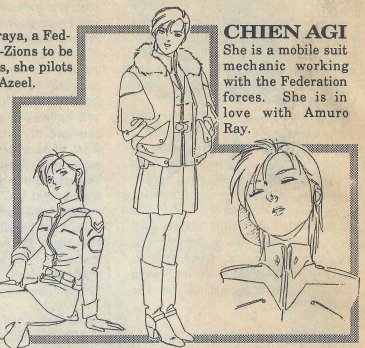
GUNDAM MOVIE DATA

CONTINUED FROM PAGE 24

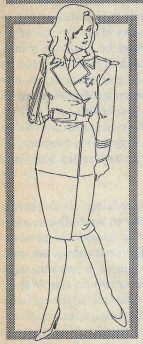
QUES PARAYA is the daughter of Adenouer Paraya, a Federation Government high official. She defects to the Neo-Zions to be with Char. Because of her very sensitive newtype abilities, she pilots the Zion's newest giant mobile armor, the NZ-333 Alpha-Azeel.



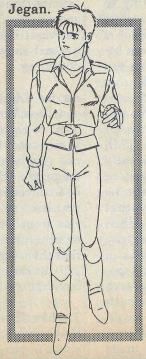
CHIEN AGI
She is a mobile suit mechanic working with the Federation forces. She is in love with Amuro Ray.



HASAWAY NOAH The son of Bright Noah, he has appeared before in *Zeta Gundam*. A pilot in the Federation forces and in love with Ques; he wants to keep her from becoming involved in the conflict.

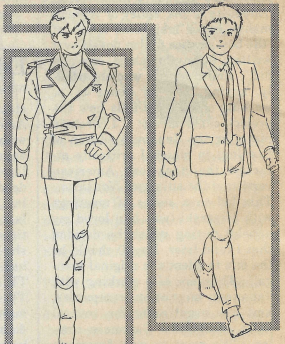


KAYRA SU
She is a mobile suit pilot with the Federation's Lond Bell Force. She pilots the mobile suit RGM-89 Jegan.

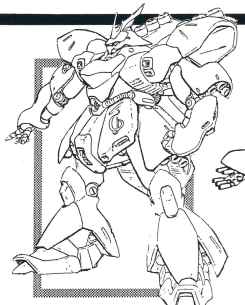


NANAI MIGUEL
An officer in the Neo-Zion forces. She is Char's assistant and lover.

LEZUN SCHNEIDER
She is the pilot in the Neo-Zion forces and flies a purple-colored MS-16 Geara Doga.

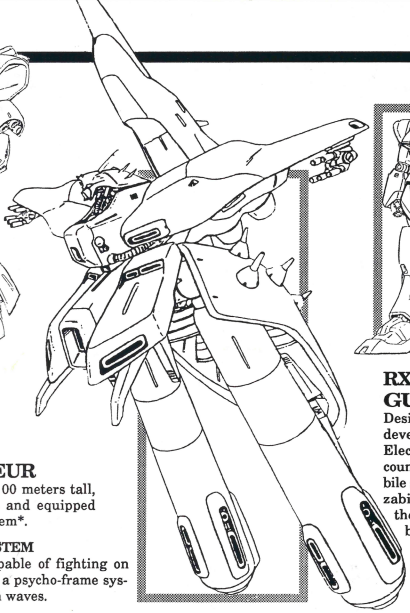


GURNEY GUSS is an artificial human created by the Neo-Zions. He loves Ques and despises the fact that she likes Char. He pilots the new mobile armor MSN-03 Jagd Doga.



MSN-04 SAZABI

This is Char's mobile suit. It is a bit larger than most other suits and is equipped with a Psychomu-funnel system*.

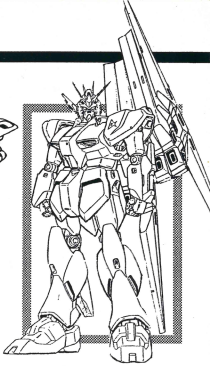


NZ-333 ALPHA AZIEUR

A giant mobile armor, over 100 meters tall, developed by the Neo-Zions and equipped with a Psychomu-funnel system*.

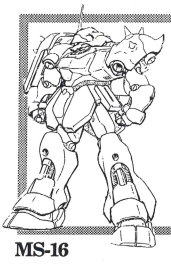
*** PSYCHOMU-FUNNEL SYSTEM**

A series of small drones capable of fighting on their own and controlled via a psycho-frame system by a newtype pilot's brain waves.



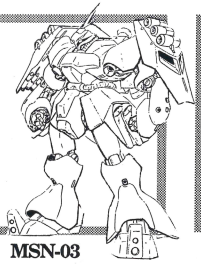
RX-93 √ (NU) GUNDAM

Designed by Amuro and developed by Anaheim Electronics in order to counter Char's new mobile suit, the MSN-04 Sazabi. Nu Gundam is the first Gundam to be equipped with a Psychomu-funnel system *.



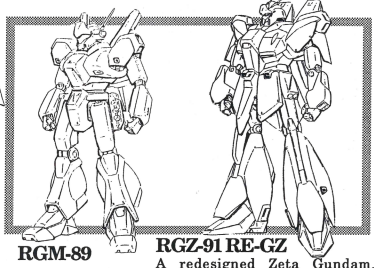
MS-16 GEARA DOGA

Developed from the Zaku line; the Neo-Zion's mass production mobile suit.



MSN-03 JAGD DOGA

This is the Neo-Zion's standard suit for newtype pilots.



RGM-89 JEGAN

Extension of the GM III line, it is the mass production mobile suit used by the Lond Bell Force.

RGZ-91 RE-GZ

A redesigned Zeta Gundam, which lacks the complex mechanisms for transformation, making it cheap enough for mass production. It can also dock with a booster to increase its range.

Back Page Comments

Well, this is issue three! We all feel pretty happy with the format and layout of this issue, and we hope you feel the same. There are no posters this issue, but that's because sales and advertising did not measure up to our expectations. We'll have posters whenever we can afford them. We appreciate everyone who responded to the questionnaire in issue two and although response is low so far we'll list the results in the next issue. In addition, we would be grateful for any response to our questionnaire in this issue. We have been contemplating doing a future issue with lots of extra black and white pages but no color, so please answer question 12.

One popular response so far to the questionnaire was a dissatisfaction with our printing schedule. Our staff consists of part-timers who have other jobs, and until we get more help or make more money (through sales or advertisng) the magazine will remain quarterly. Which brings up this point -- if you want to become involved with *Animag,* write us and let us know, but please include what you're interested in doing and your phone number.

A lot of you said you'd like to see a letters page. We would too, but unfortunately we have received few letters other than congratulatory ones. We're looking for more letters on subjects of interest to all our readers, such as constructive criticism or trends in animation. If you've got something to talk about, write us.

Submissions:

If you wish to submit an article or a piece of art, write us and include photocopies of your work along with your phone number. We'll give you a call and discuss it with you.

Subscriptions and Orders:

As for back issues, issue 1 is still available at $2.50 and issue 2 at $3.00. Subscriptions are available at $12.00 for four issues. Please send any orders or subscriptions to the address on the next page.

Apology:

In issue one of *Animag*, the *Mobile Suit Gundam* character descriptions were done by Jane Black of Video Obscura. In the madness of issue one this fact was unfortunately overlooked. We at *Animag* apologize for this oversight.

New Feature:

Starting as soon as possible, *Animag* would like to begin a question and answer page, but we need your help. You've got to supply the questions! We will accept questions on Japanese animated movies and TV shows and will attempt to do our best at answering them. If we can't answer your questions we'll print them in the magazine and see if one of our readers can help. We'd like to hear from you.

Other Comments...

What is *Animag* all about? *Animag* is about bringing the appreciation of animation (Japanese animation in particular) to the greater public. *Animag* is also about people, namely its staff of *Animag*.. The *Animag* staff comes from all walks of life; engineering, students, geologists, comic artists, and even the ranks of the unemployed. What fuses this motley crew into an effective magazine production staff is committment, a committment to excellence. Like any other labor of love, *Animag* came about very slowly and very painfully. Looking back at the way we orginally planned the first isuue, I shudder in fear -- the first issue consisted of an episode title list (just the titles) for *Heavy Metal L-Gaim* and *Macross*, fake letters, no orignal art, and five *Zeta Gundam* episode synopses. Then tragedy struck and the staff of *Animag* temporarily dissolveed; one staffer left to join the Air Force, another had to take a leave of absence for personal reasons and another just vanished. A new production crew was formed along with a new magazine format (the present one). After much debate and deliberation a prototype was made. It didn't have any pictures, but all the text was there. After all, one of the main selling ponits of *Animag*, in its original conception was the the idea that our magazine could be understood by the greater public, unlike our Japanesse predecesors. The point of this story is simple: we were nobodies, nameless people as far as animation fandom goes, and yet we pulled off what other organizations have tried in the past -- produce a Japanese animation magazine on a regular schedule (we did meet our quarterly ship dates). This should have been done a long time ago, and with the help of other animation publications, we just may make animation fandom what it should be.

Animag will be giving away three original Yoshiyuki Sadamoto sketches pictured below. To enter, just answer the questionnaire below (on a piece of paper, or on a post card if you like), and return it to *Animag*.. A drawing will be held July 1st and three winners will receive a sketch. Only one entry per person, please.

1. NAME: AGE: SEX: M F OCCUPATION:
   ADDRESS:
   CITY: STATE: ZIP:
2. Do you belong to an animation club? If yes, which one?
3. Do you read comics? Generally, which ones (if yes)?
4. Are you interested in seeing Japanese comics printed in English in *Animag*?
5. Would you be interested in new, original comics printed in *Animag*?
6. Would you be interested in short, regular features on modeling, gaming and other things that tie into Japanese animated films?
7. Did you like the format of this issue, new info, synopses, interview, comic news, etc. ?
8. What did you like most and what did you like least in this issue?
9. Would you be interested in buying a universal newsletter with information from fan clubs all over the U.S?
10. What other type of animation-related merchandise do you buy? Posters? Records? Models?
11. Who are your favorite female, male and robot characters in Japanese animation?
12. Would you keep *Animag* as it is, or would you rather see more pages but less color?

SEND ALL CORRESPONDENCE TO:

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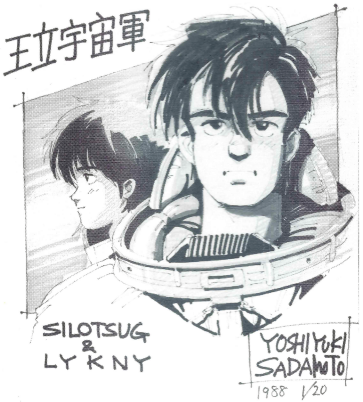

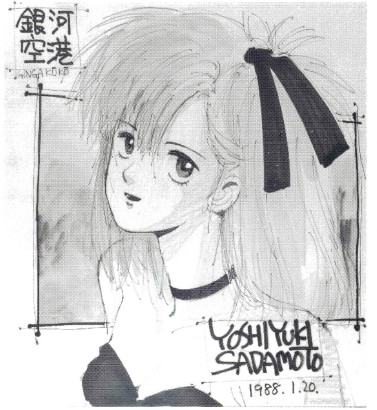

COMING NEXT ISSUE:

MORE HOKUTO NO KEN
AURA BATTLER DUNBINE
BUBBLE GUM CRISIS
THE DIRTY PAIR
AND MORE!